VISIT…

Side Notes:

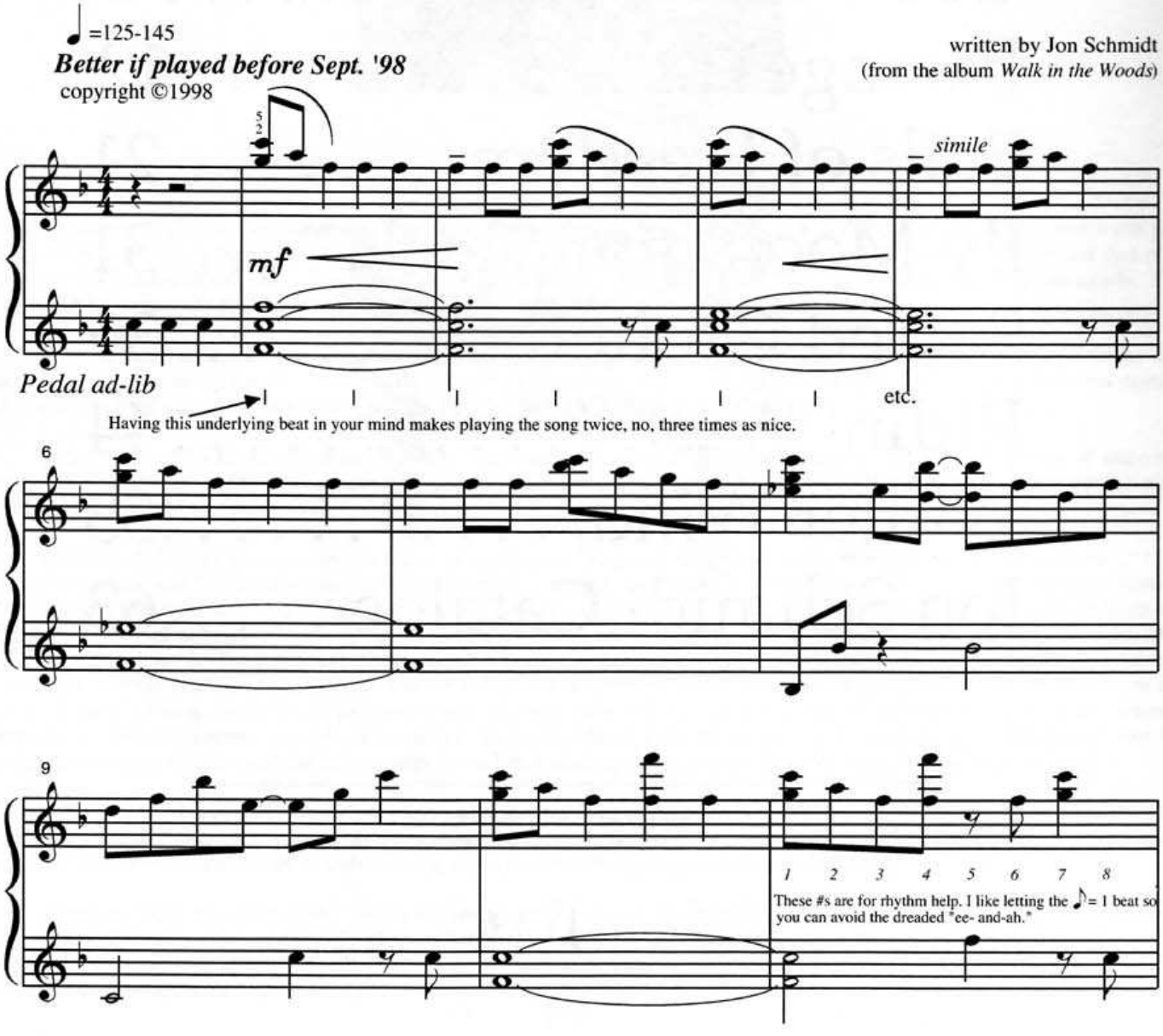
- *I owe an awful lot to the great group of kids I went through high school with. This song was written way back then and it's dedicated to all of them.*
  (I know it sounds silly, but the subtitle has the year our class was born instead of the year we graduated.)

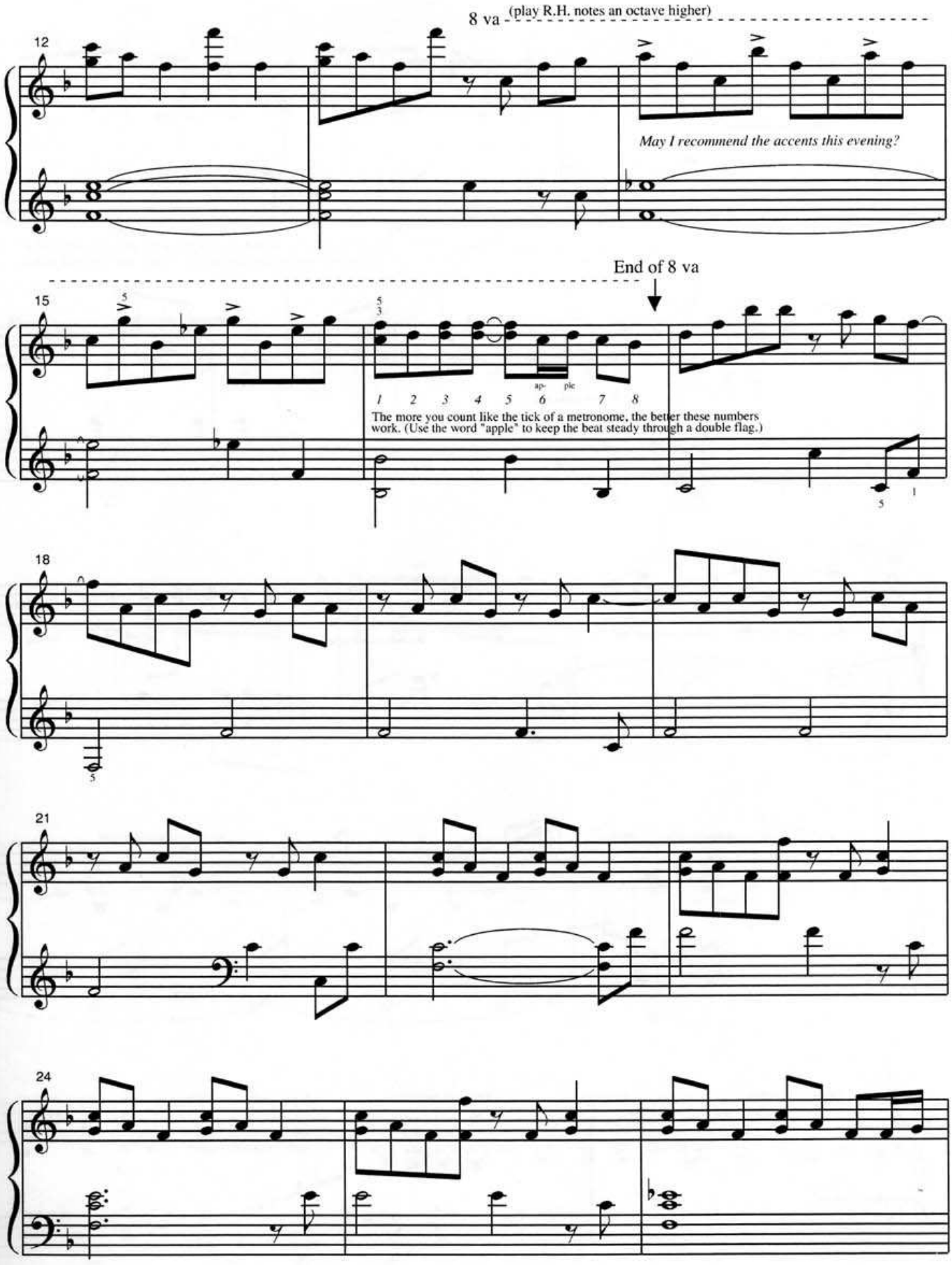
Helpful Hints:

- *One unusual thing you'll find in this song is what I call subliminal notes. Subliminal notes are notes with a rhythm function that find their way into my music because I'm feeling a percussion part in my mind as I play. I think it makes for a fun style of piano music, but I did notice that some of these notes bothered some of my student testers at first. Therefore, I've marked the potentially bothersome subliminal notes so they can be deleted, if you want, without really hurting the song. After you've learned the song, you might put the subliminal notes back in. For best results keep the subliminal notes subtle.*

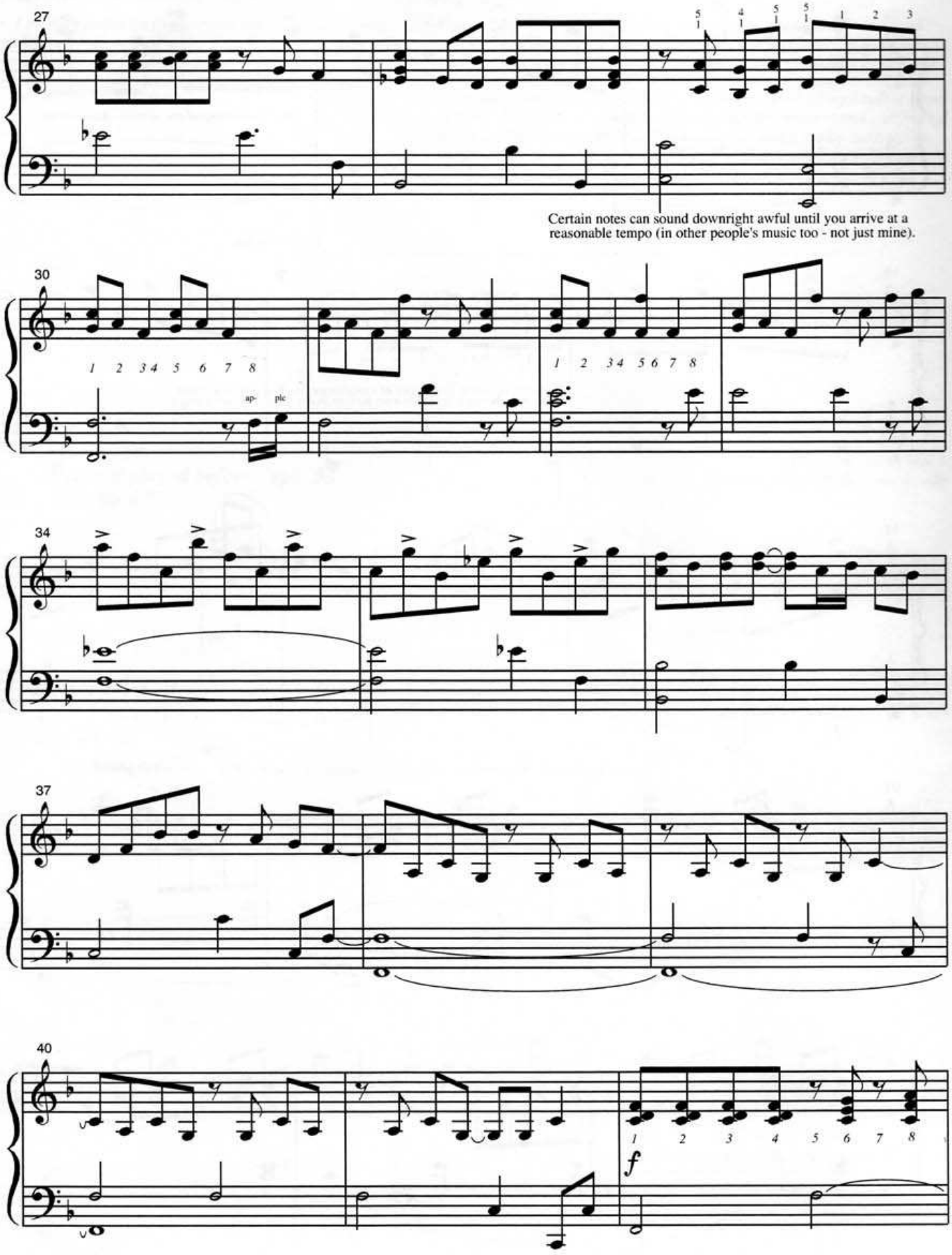
Good Times

(Class of '84)





Good Times ©1998



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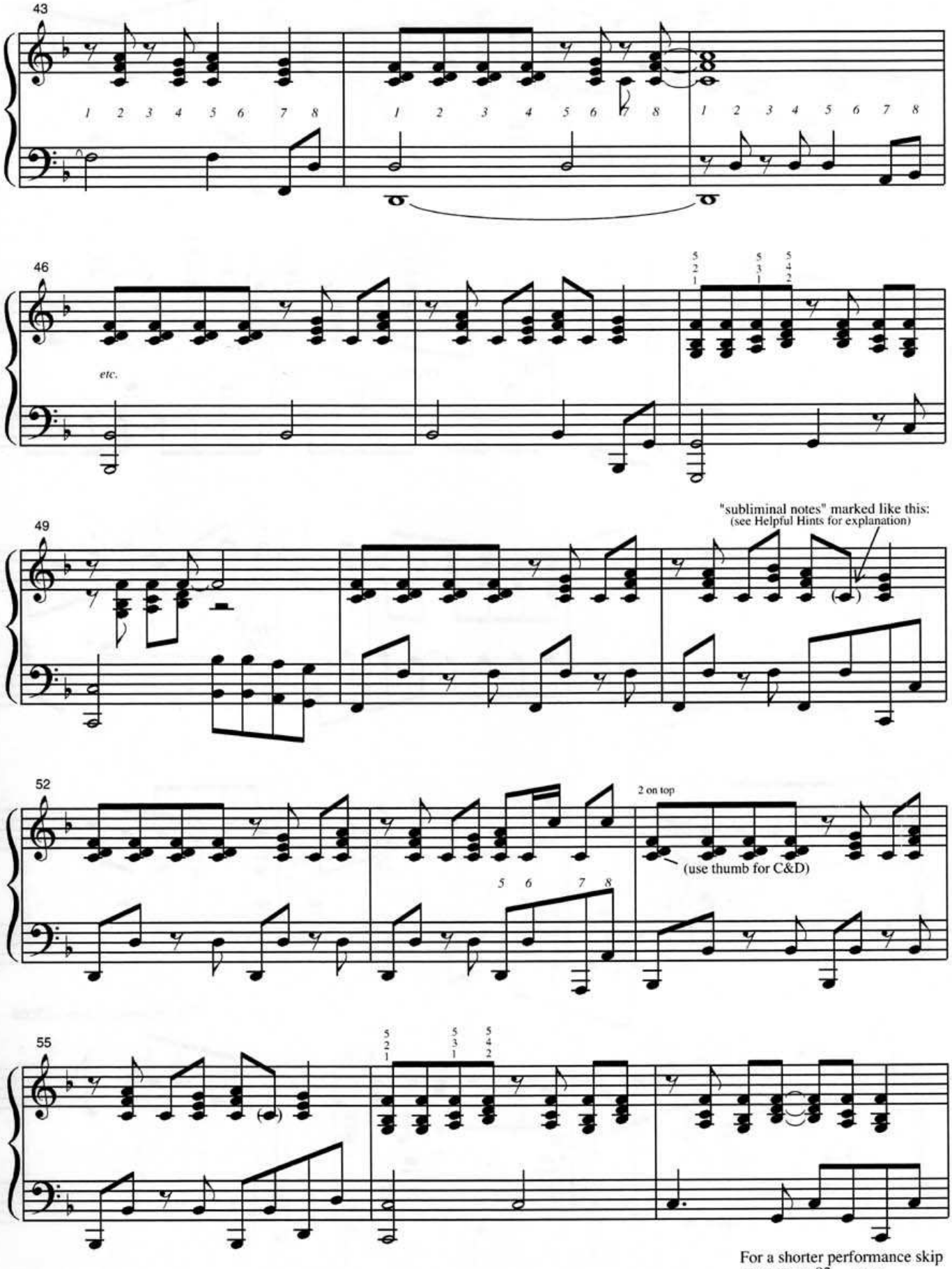

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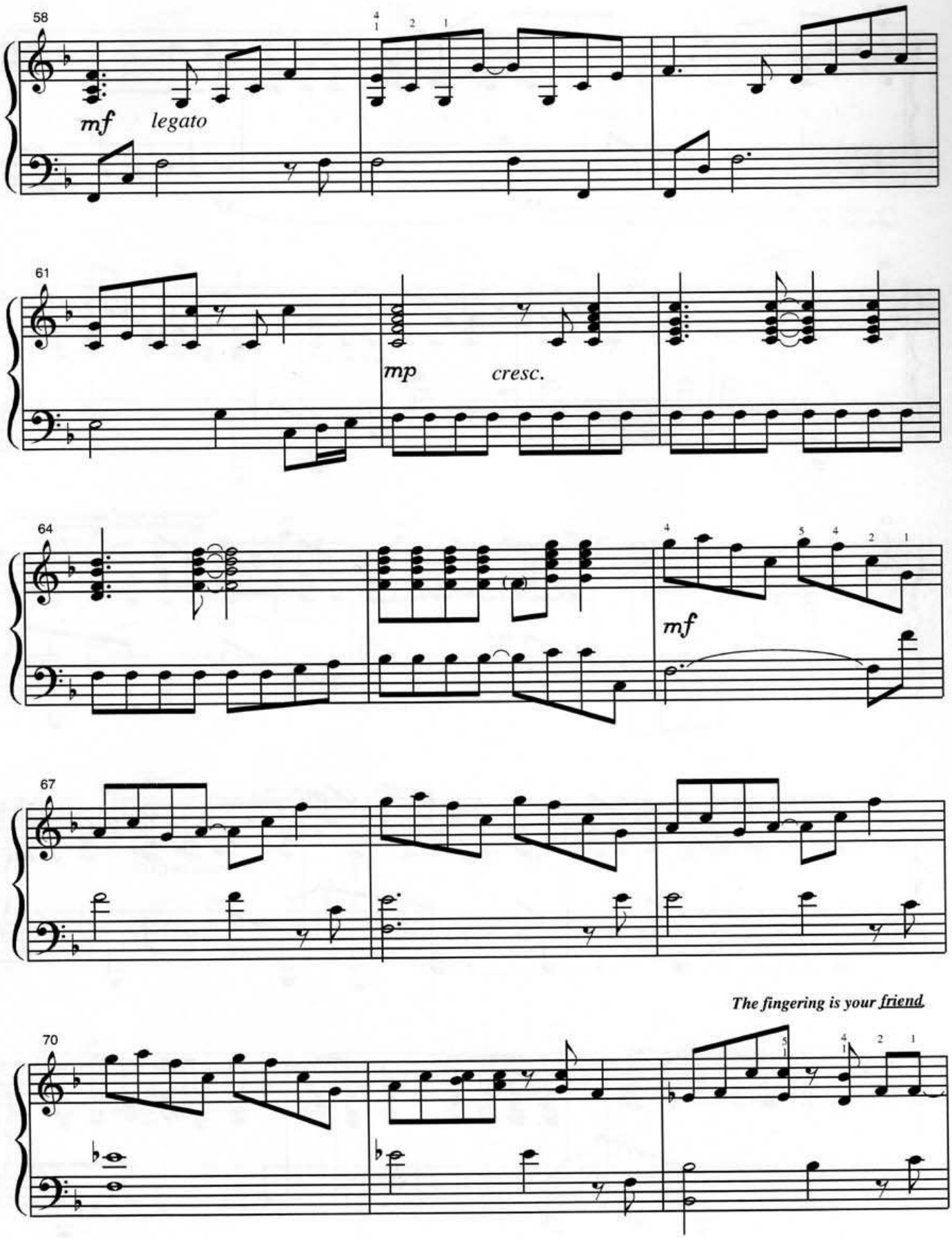
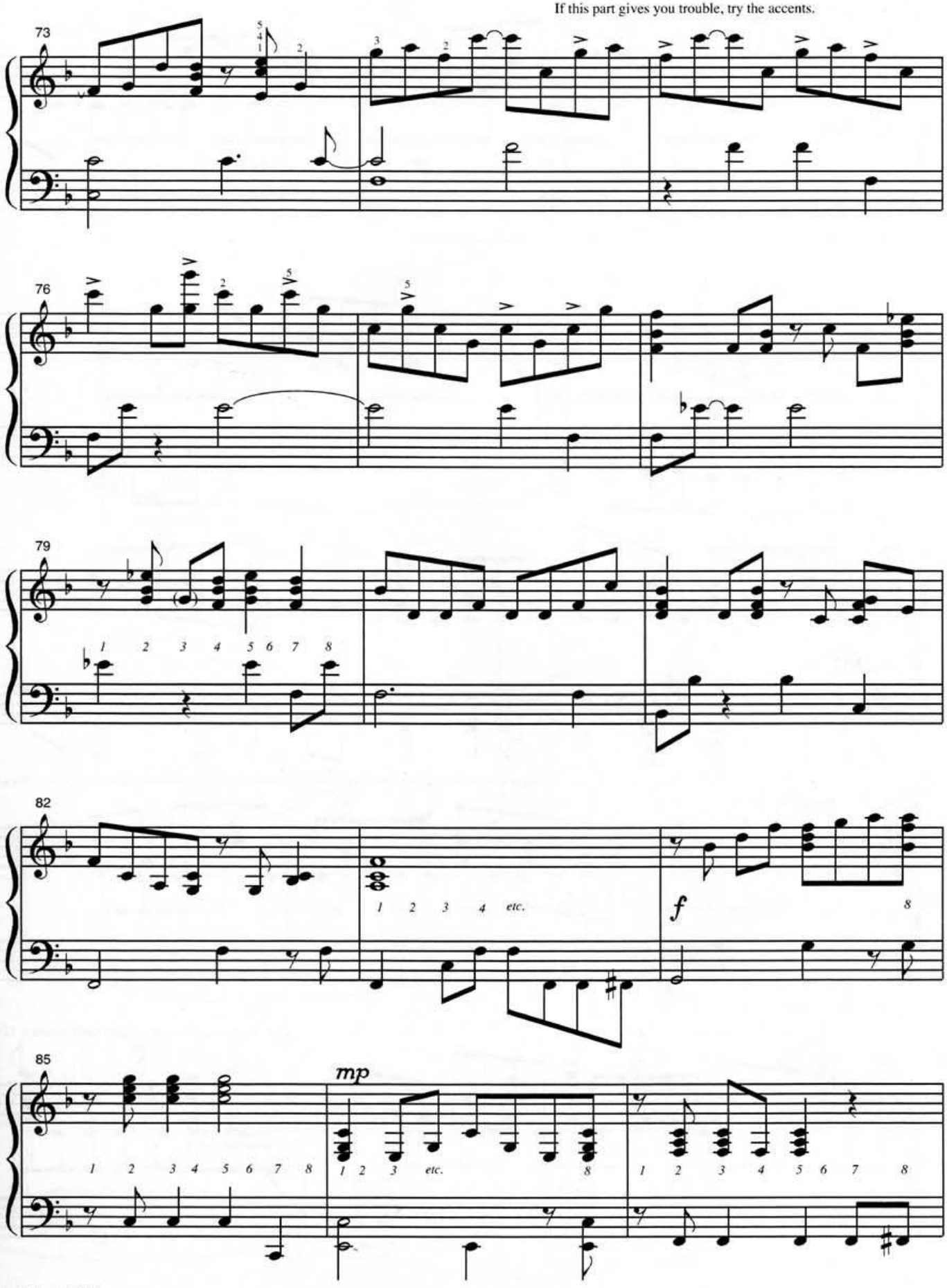
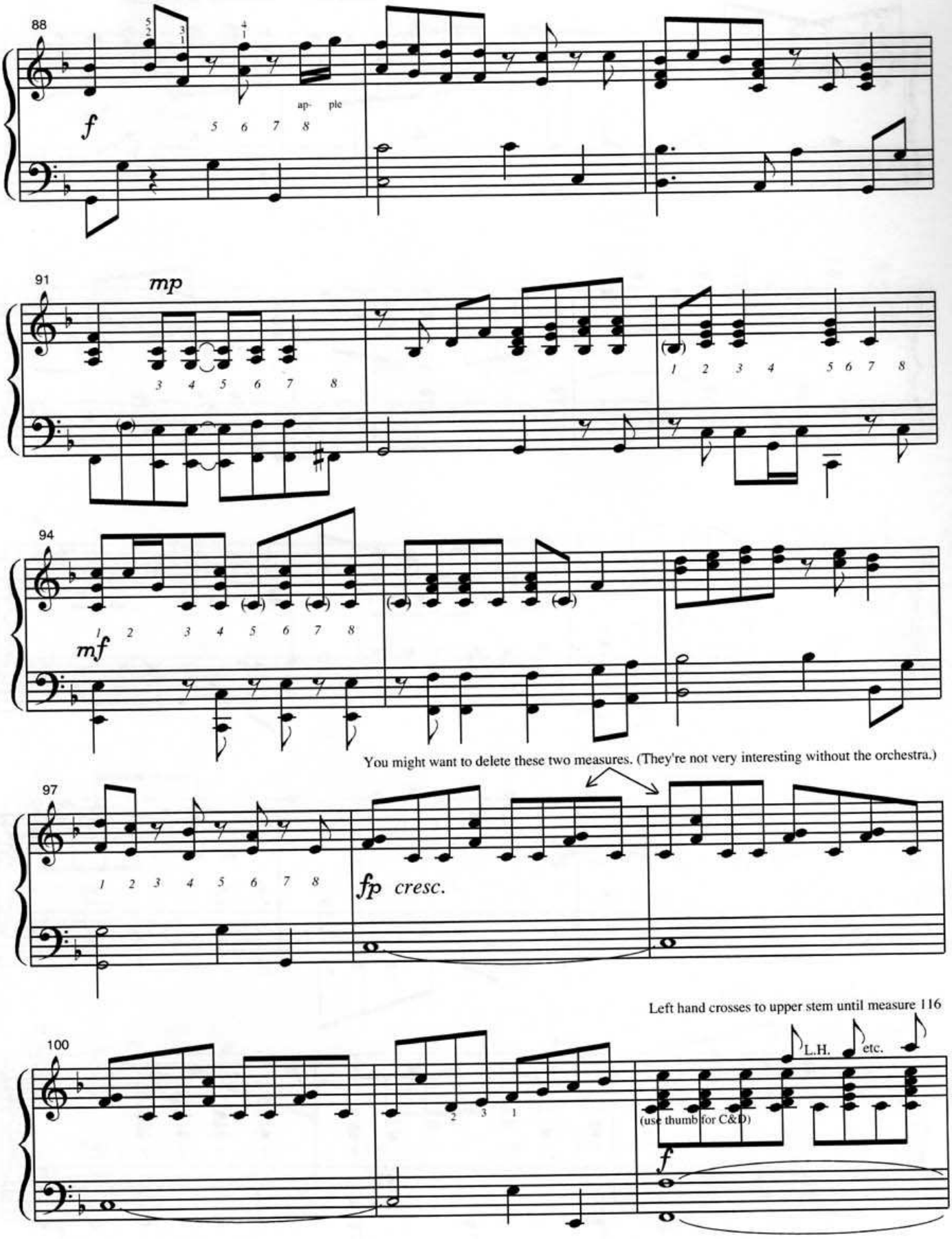


Good Times ©1998

If this part gives you trouble, try the accents.



Good Times ©1998



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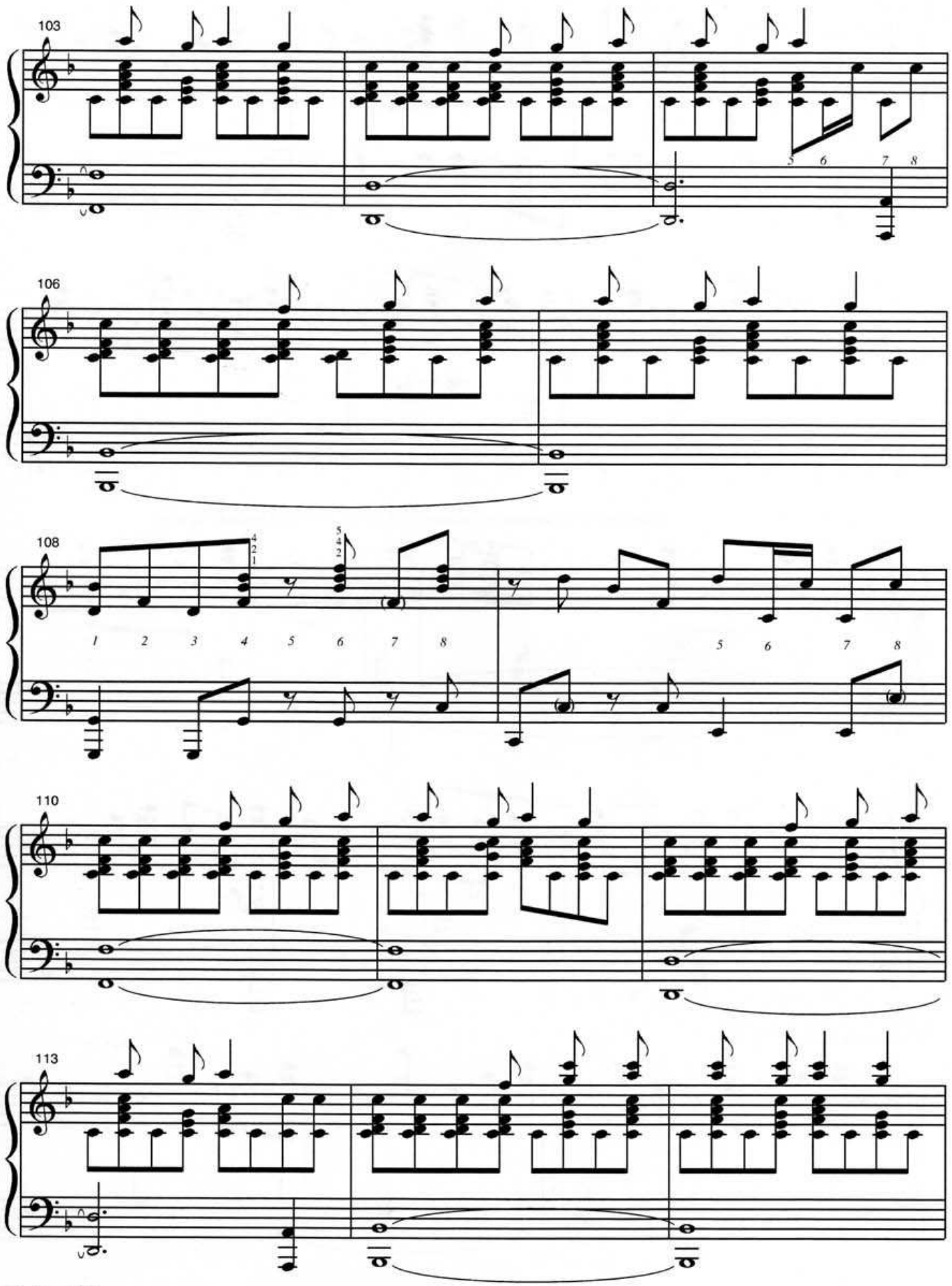
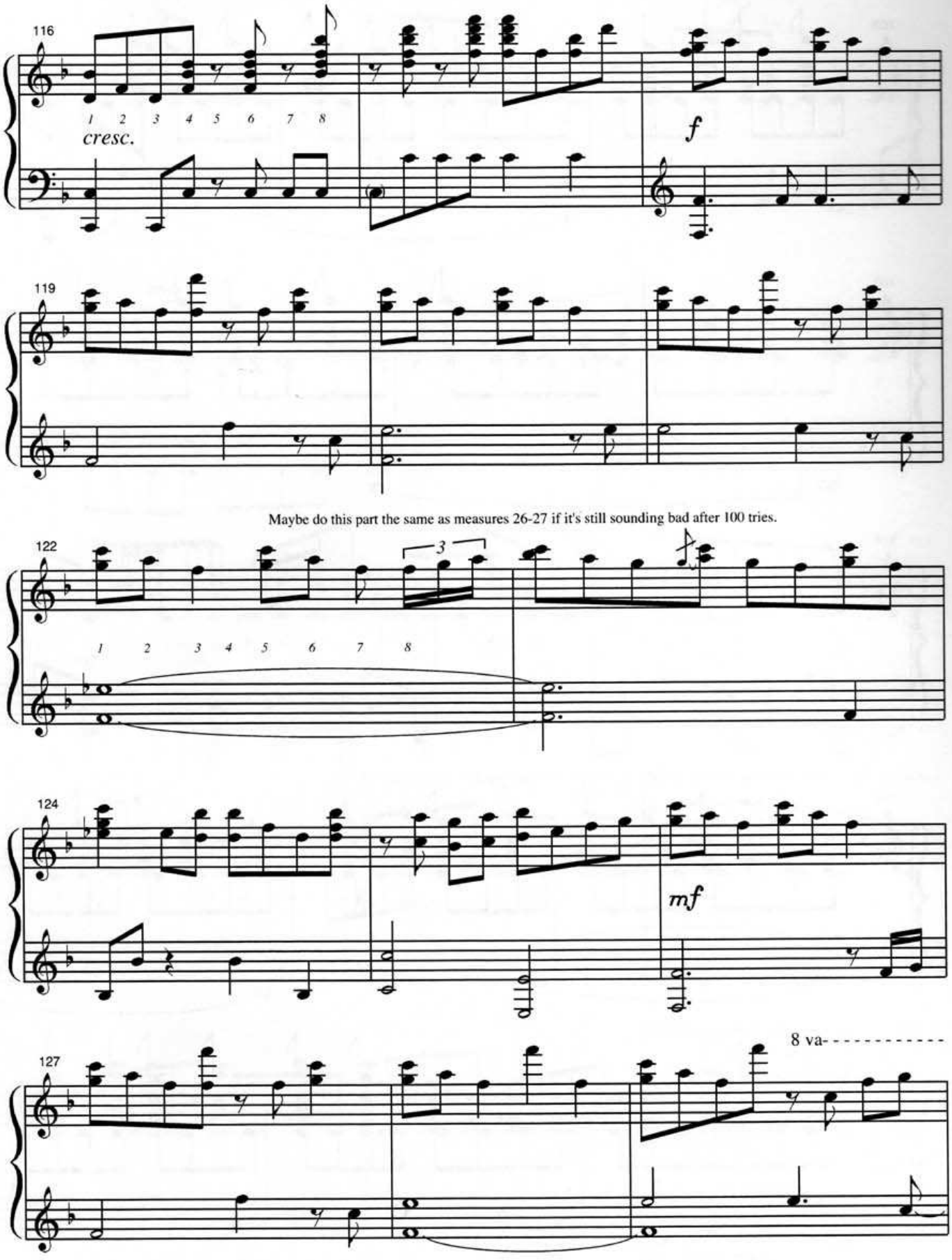
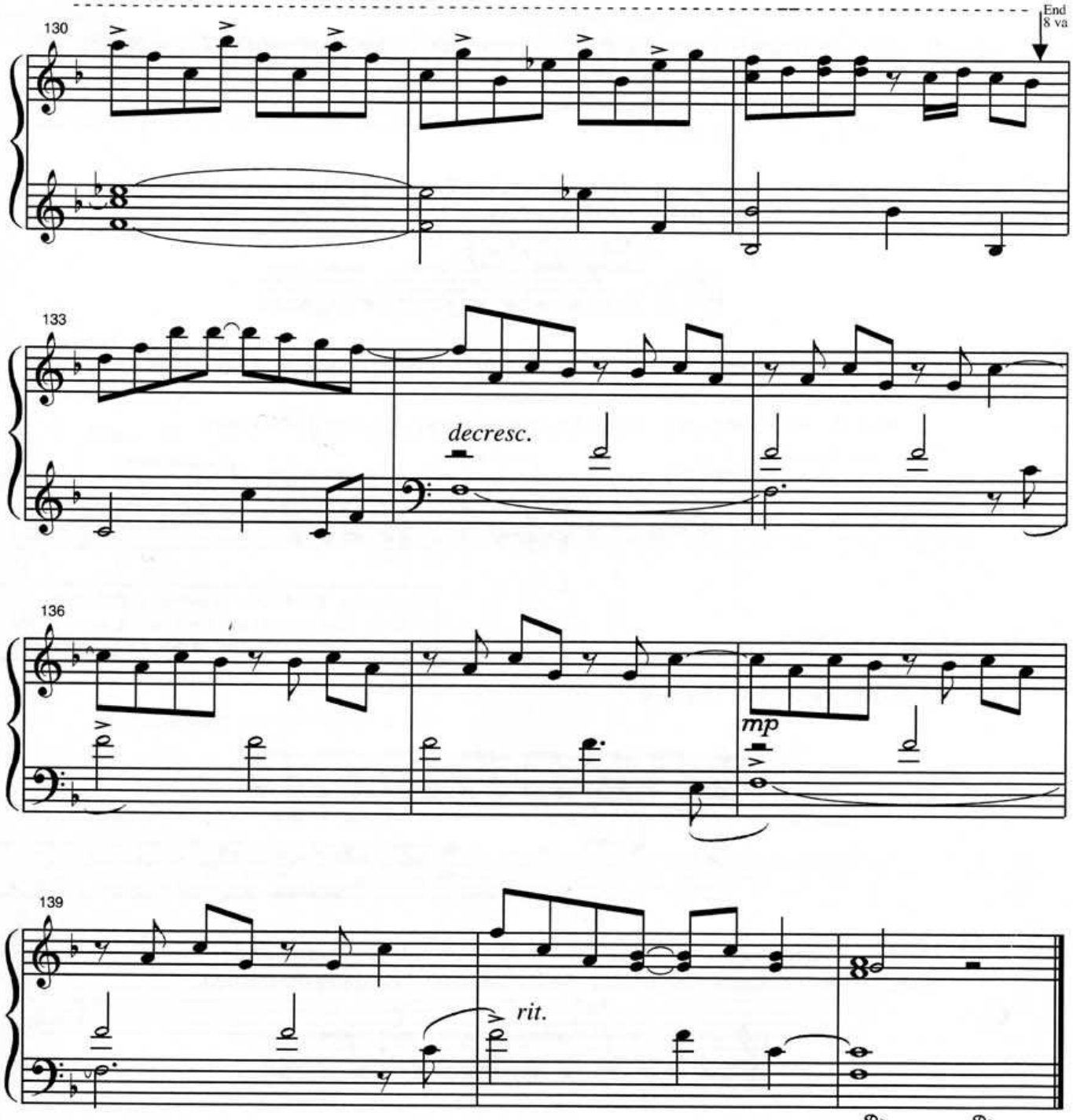


Good Times ©1998



Good Times ©1998



You might be interested to know that I let go of the R.H. "G" so that it disappears on the second pedal lift.

Good Times ©1998

Side Notes:

- *This piece is one of the more serious ones I've written. I guess it's because it came to me during a serious time. Although I was optimistic about the future, I began to realize my carefree days that I had loved as a "youngster" would soon be gone forever.* *(Don't worry, I got better)*

Helpful Hints:

- *For best results, stick only to the notes that are written.*
- *Remember the sha-boom trick.*
- *Honor all the ties.*
- *Honor all your commitments.*

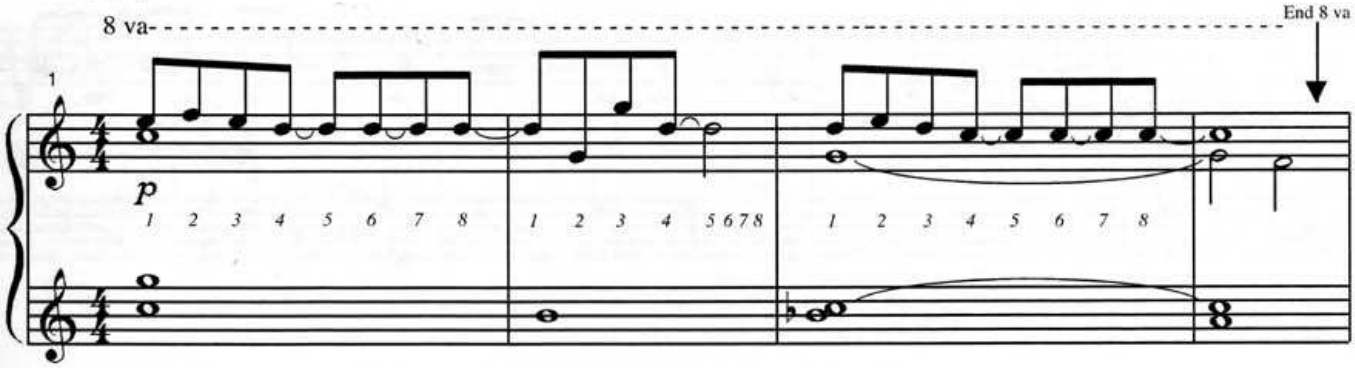
Passages

♩=95-115

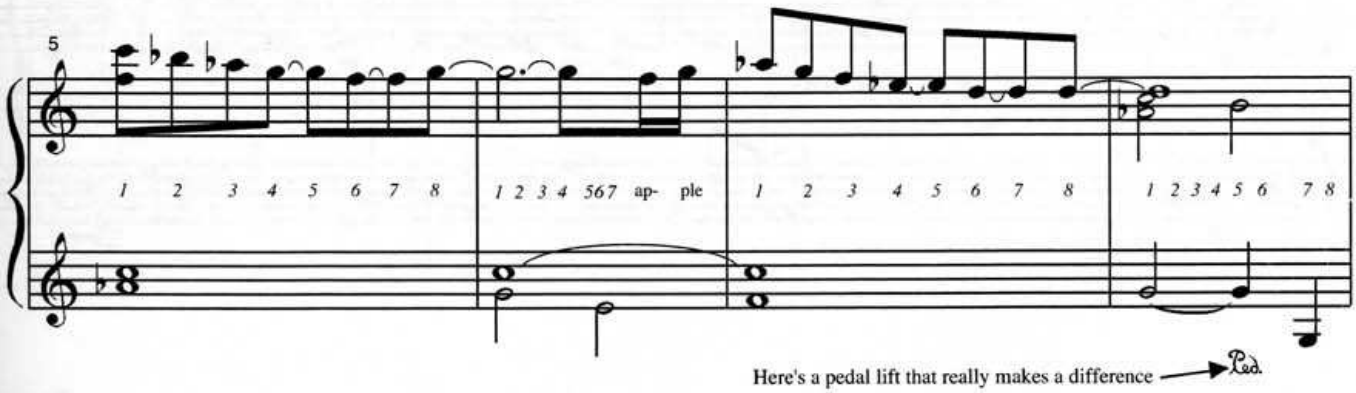
un poco moderato largamente presto wafflemaker

copyright ©1998

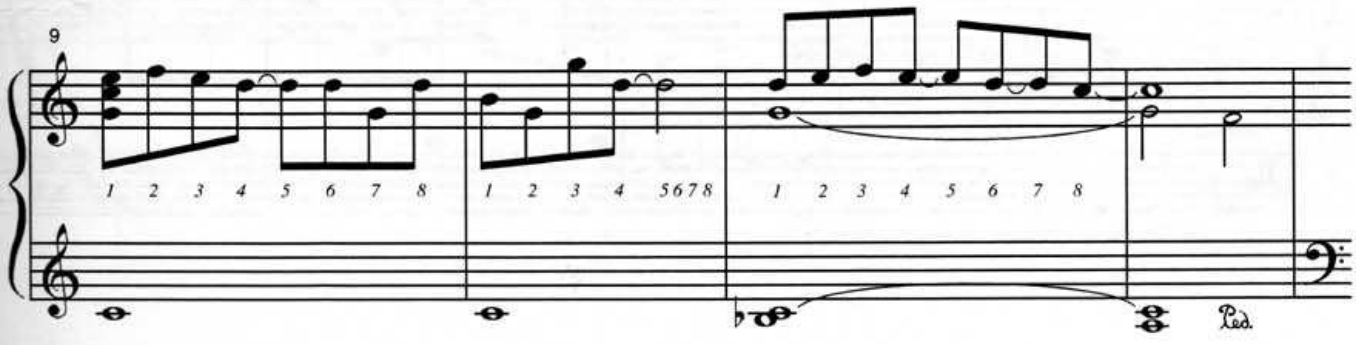
written by Jon Schmidt
(from the album *Walk in the Woods*)

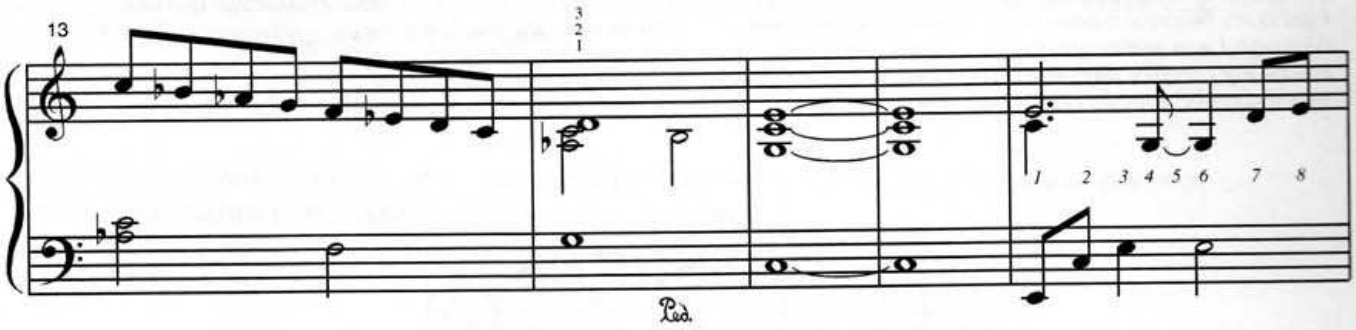


Pedal ad-lib, except where noted

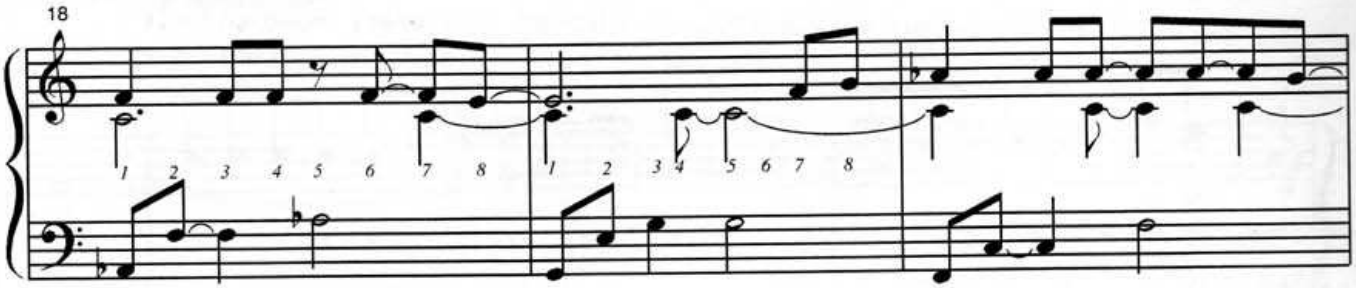


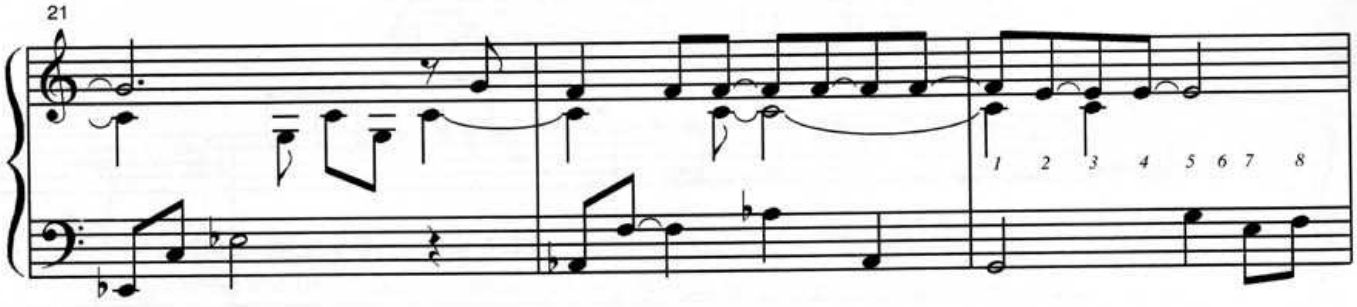
Here's a pedal lift that really makes a difference → Ped.

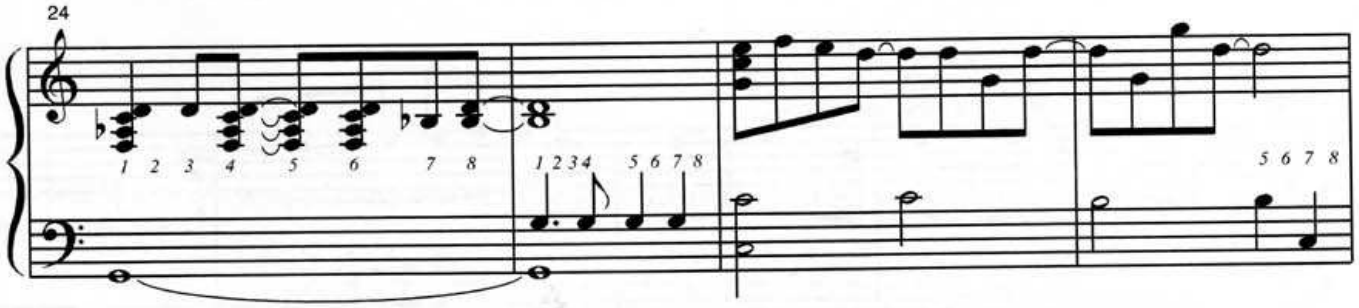




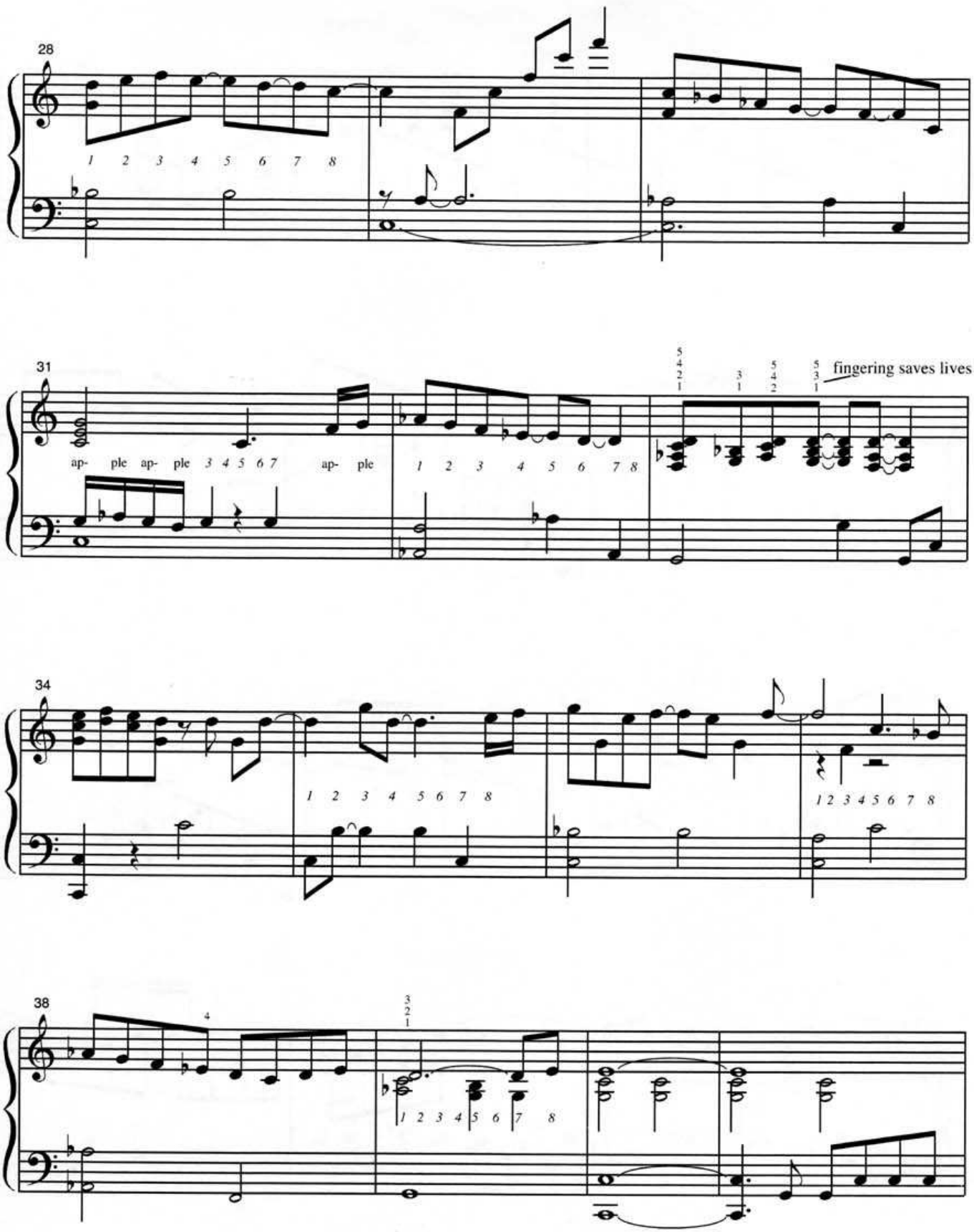
Some have found the ties in the first few pages to be quite ... onerous, shall we say. It might be helpful to take a highlighter and mark the notes that actually do get played.



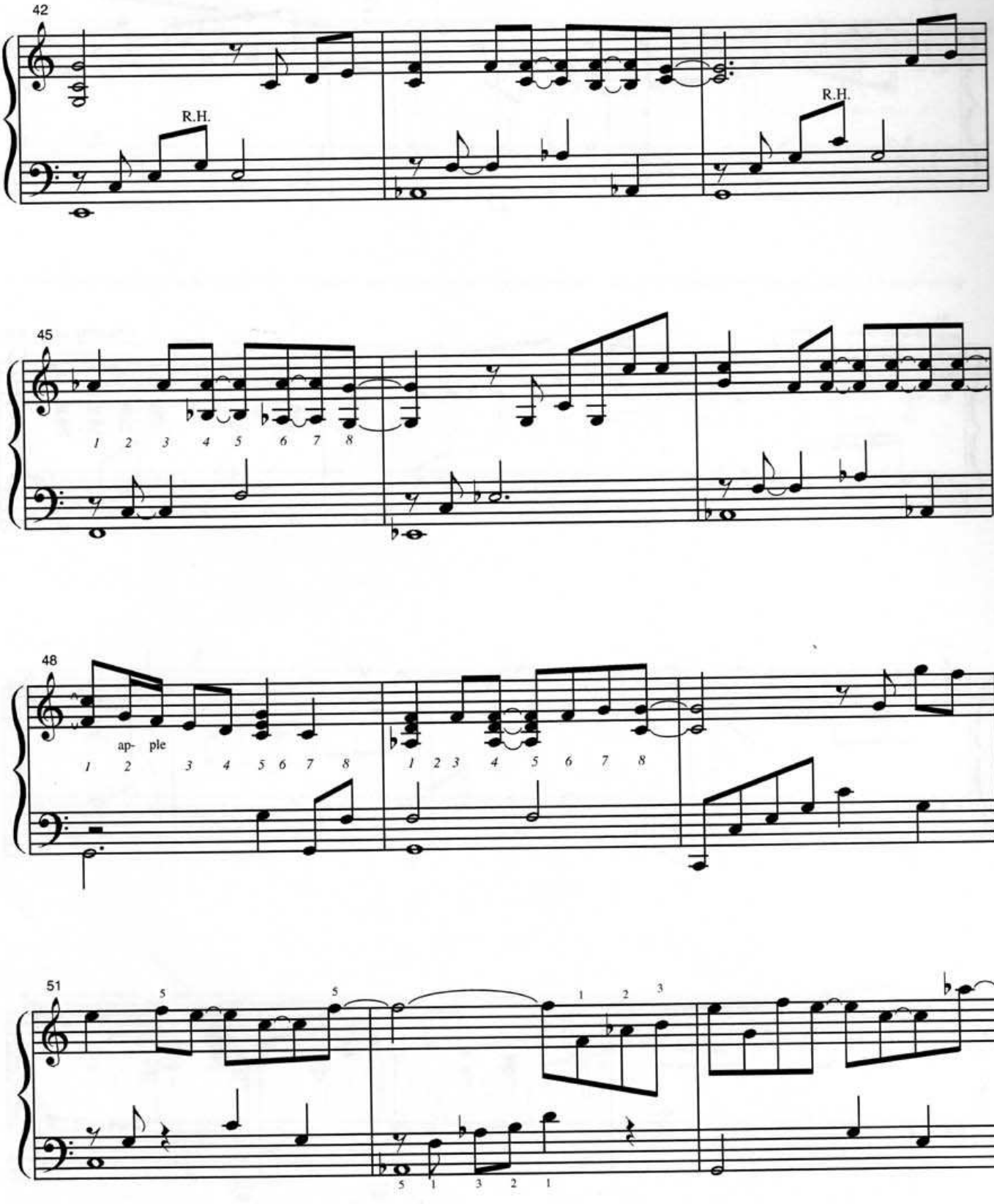




Passages ©1998



Passages ©1998



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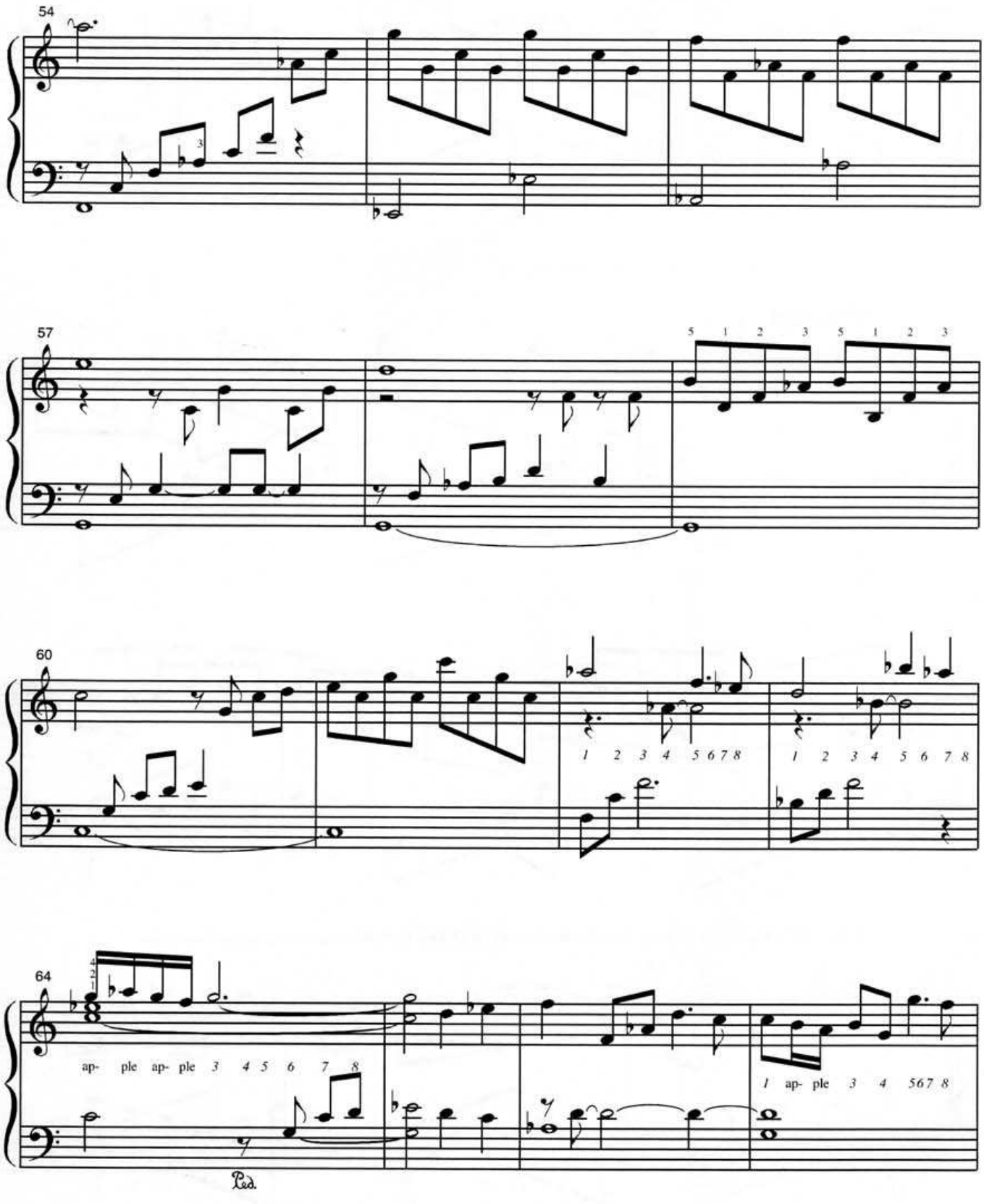
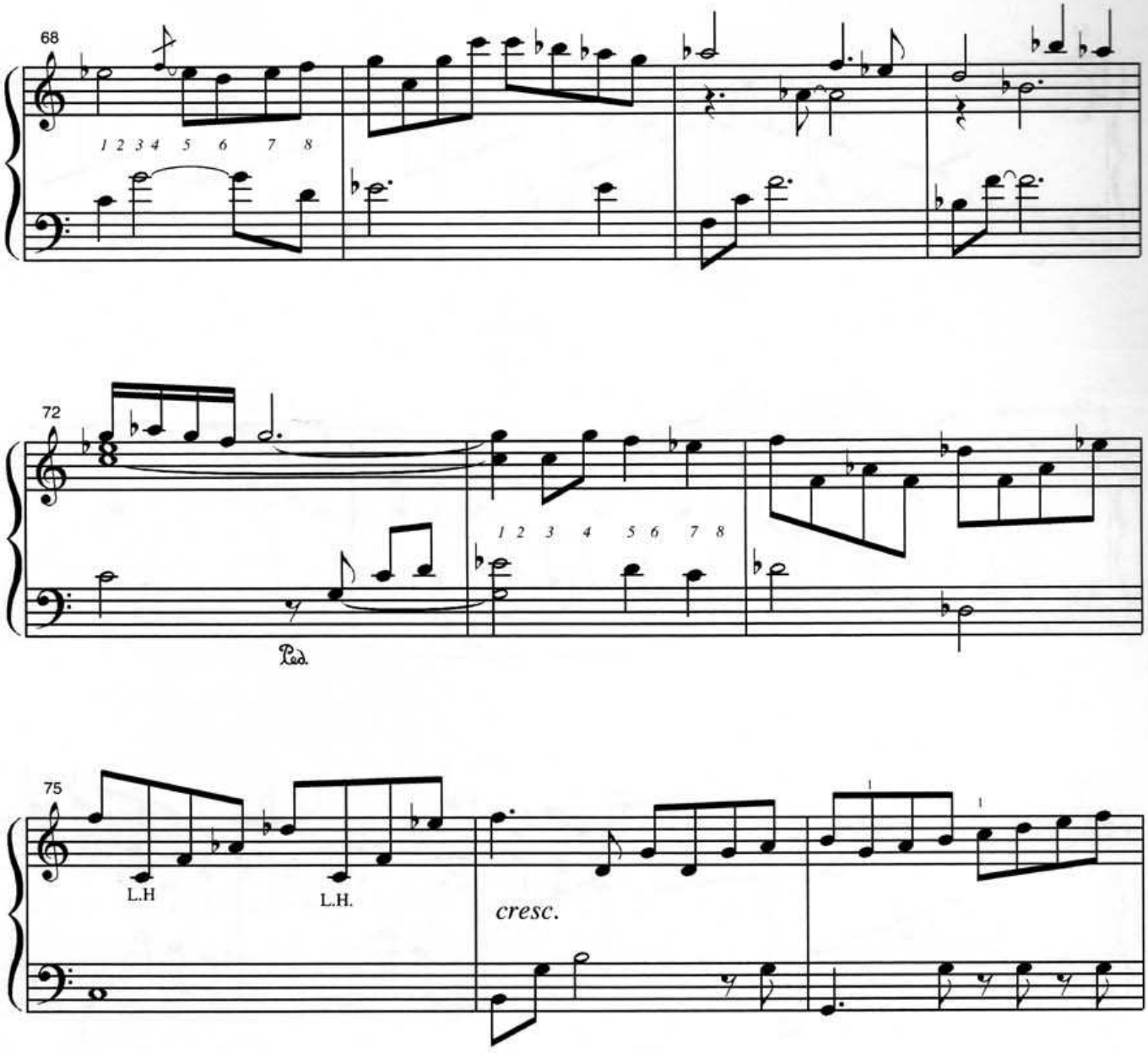
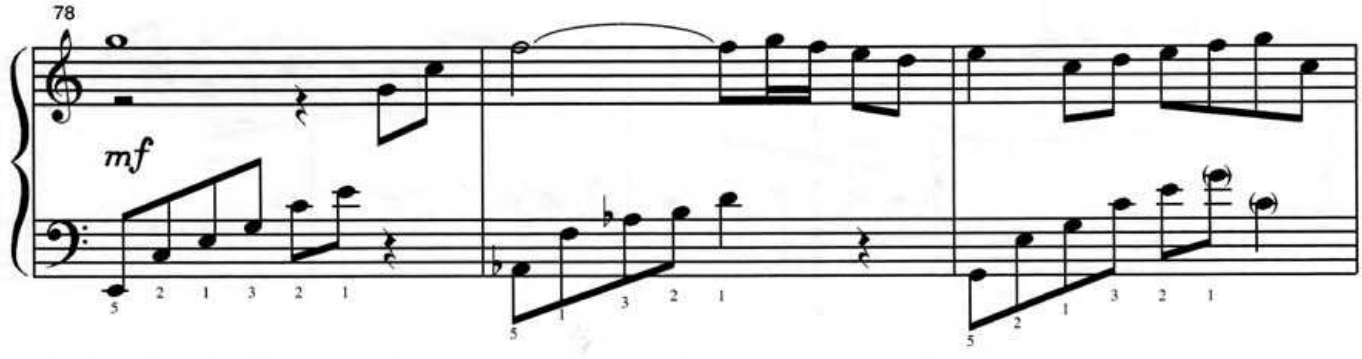


Passages ©1998

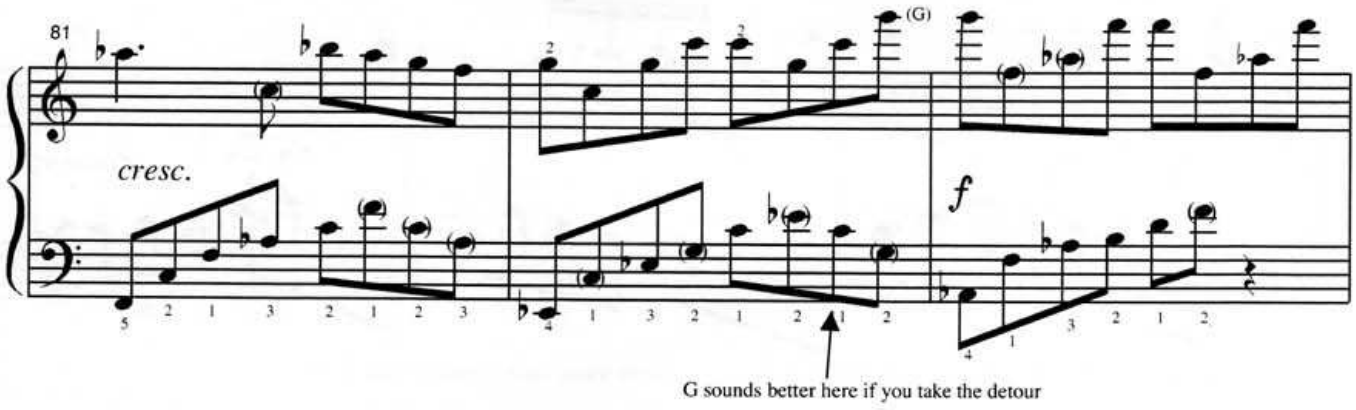


HAZARDOUS AREA AHEAD: USE THE FINGERING OR TAKE THE DETOUR. (leave out the parentheses notes)

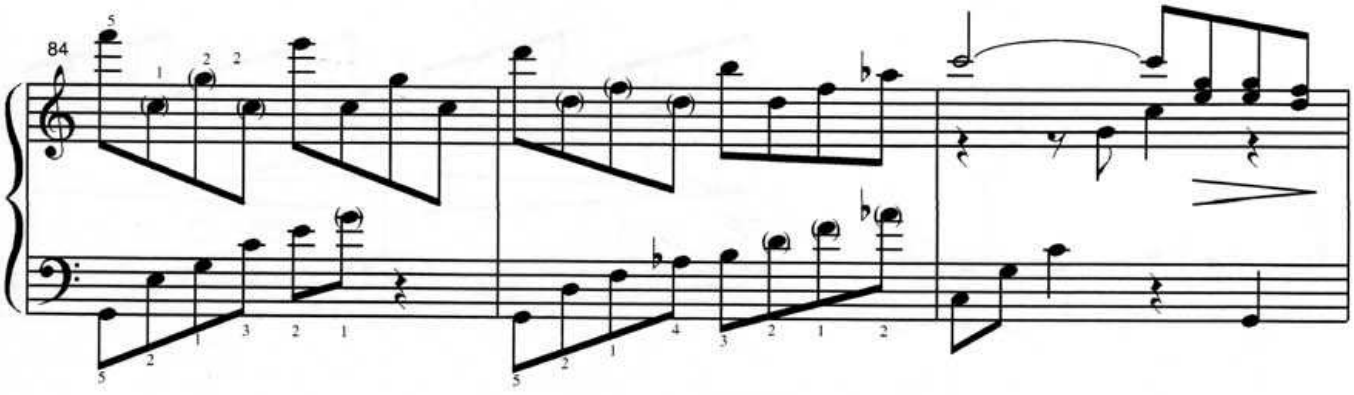


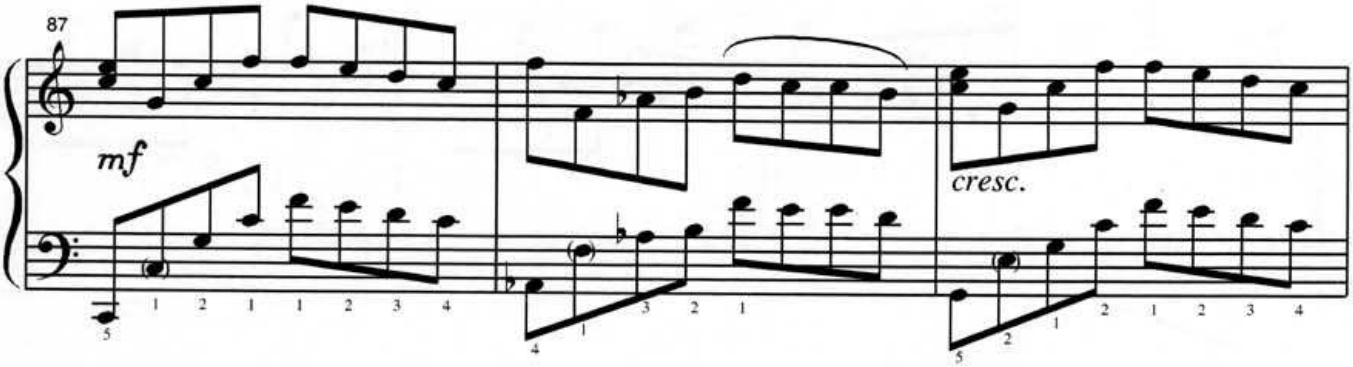
Passages ©1998

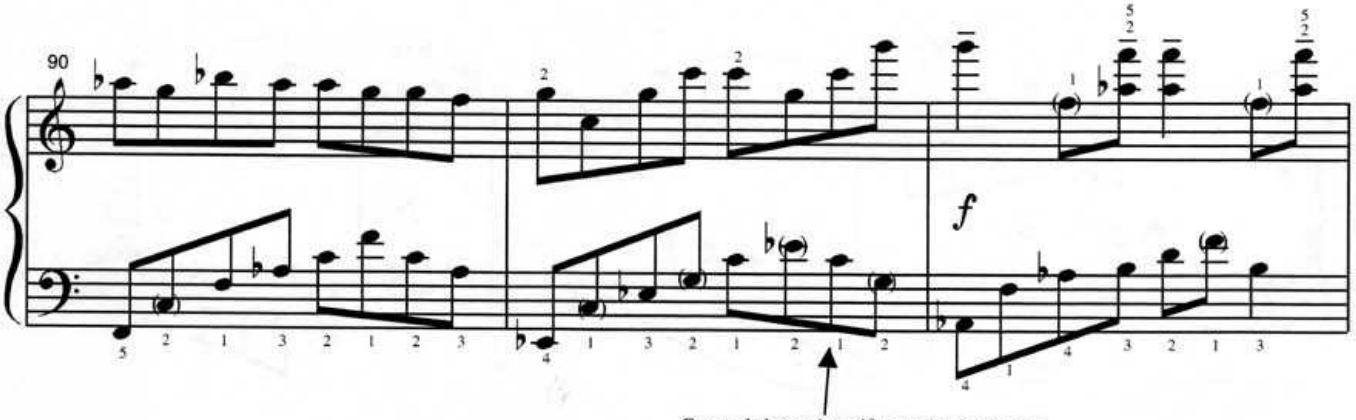
Those taking the detour may find it helpful to highlight the notes that actually do get played.



G sounds better here if you take the detour

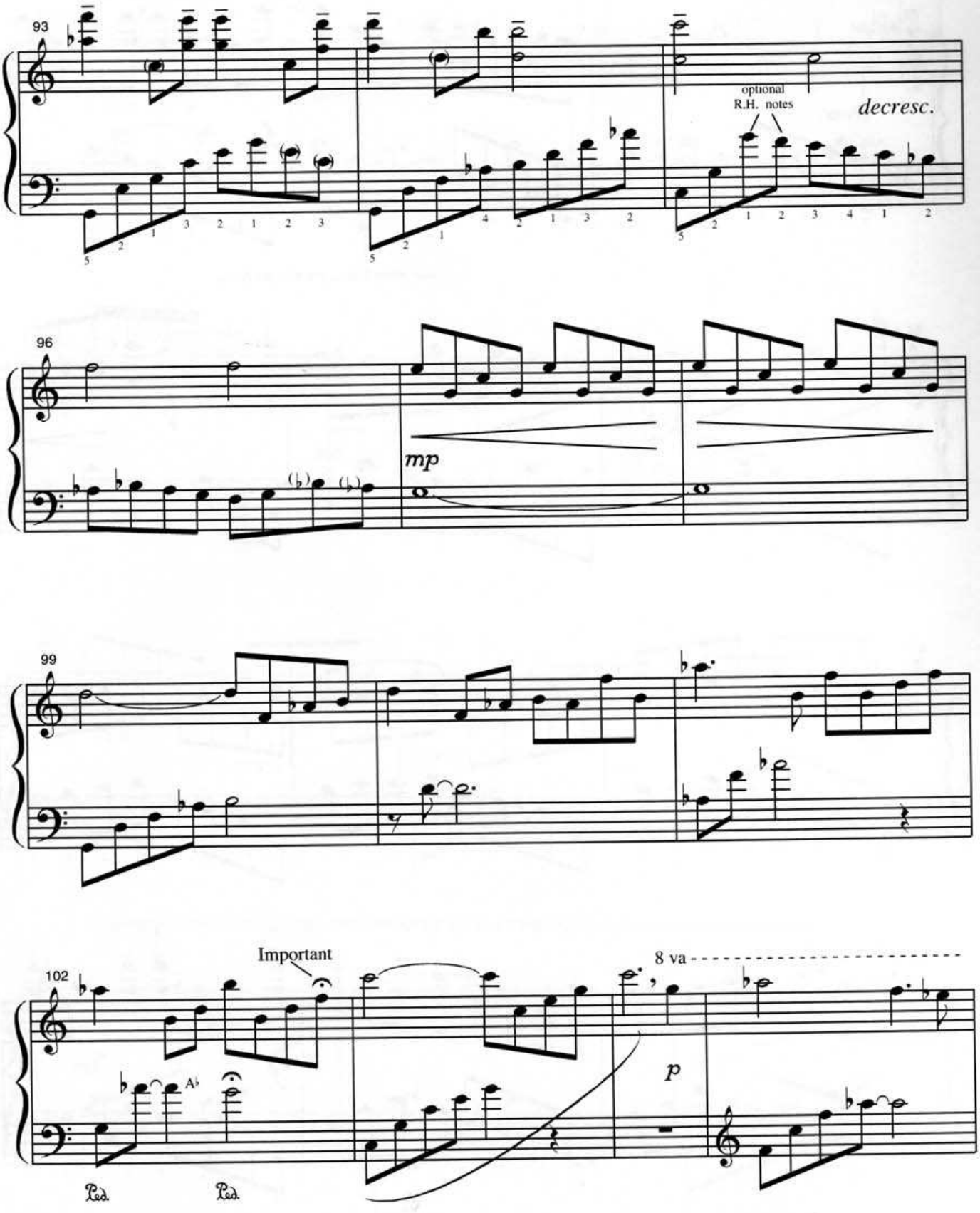




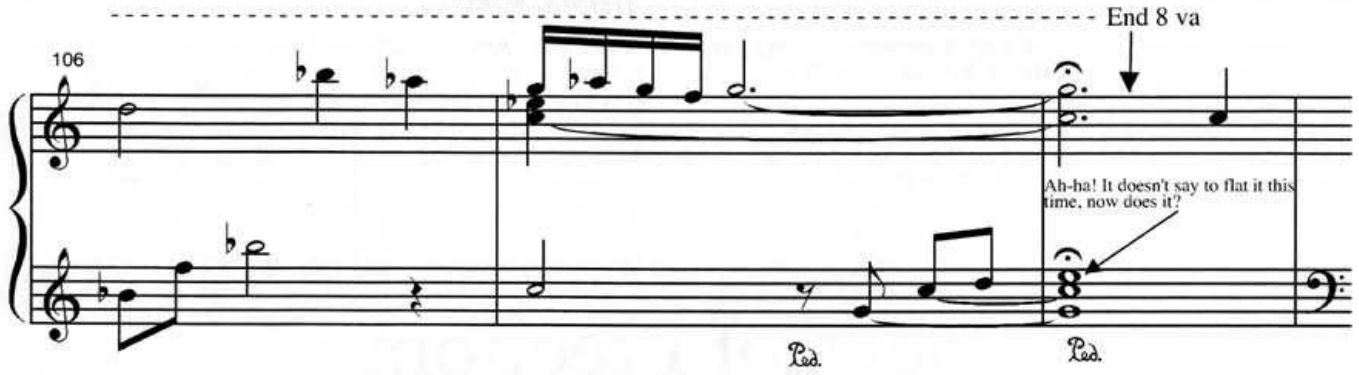


G sounds better here if you take the detour

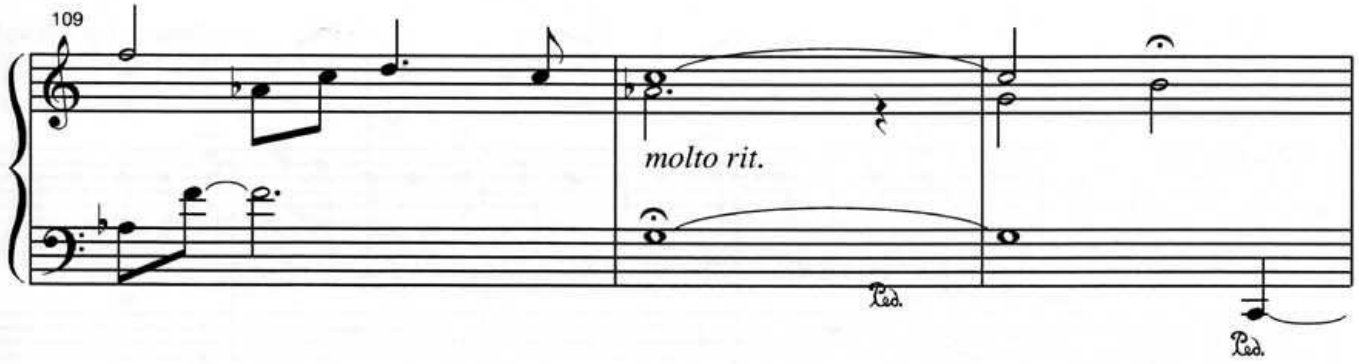
Passages ©1998

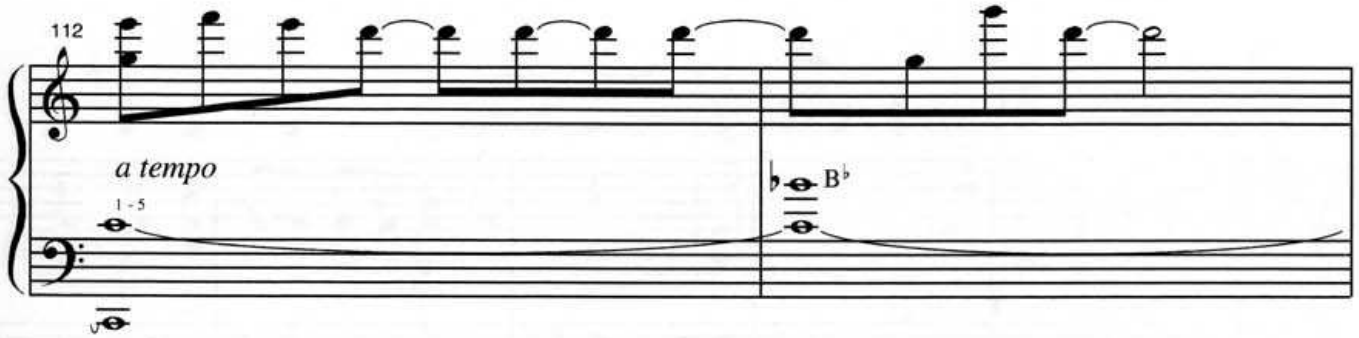


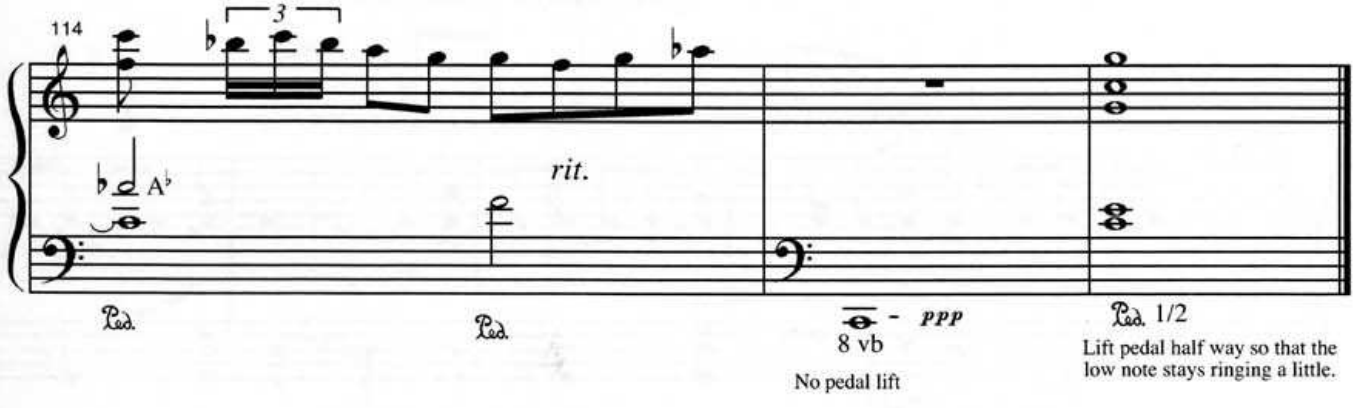
Passages ©1998



For a more "pleasant" effect, please allow me to call your attention to the ties, rests and pedal lifts in this area.







No pedal lift

Lift pedal half way so that the low note stays ringing a little.

Passages ©1998

Side Notes:

- *This song is a great example of what can happen when some dumb 16 year old finally grasps the possibilities of I, IV, V(... and the VI ... and the pedal tone ... and the IV over 2.)*
- *Something meaningful my Dad used to say to me back then was: "Jon, when I was your age, I was about 16."*

Helpful Hints:

- *This is another song with subliminal notes (please see explanation of subliminal notes in the Helpful Hints section of Page 1). Again, potentially bothersome subliminal notes are marked with parentheses and may be deleted without hurting the song.*
- *A deep thought on the subject of practicing: "To be average, practice till you get it right. To be great, practice till you never get it wrong ... and drive the family crazy."*
  — Author unknown (adapted)

Ridin' West

♩=145-160

written by Jon Schmidt
(from the album *August End*)

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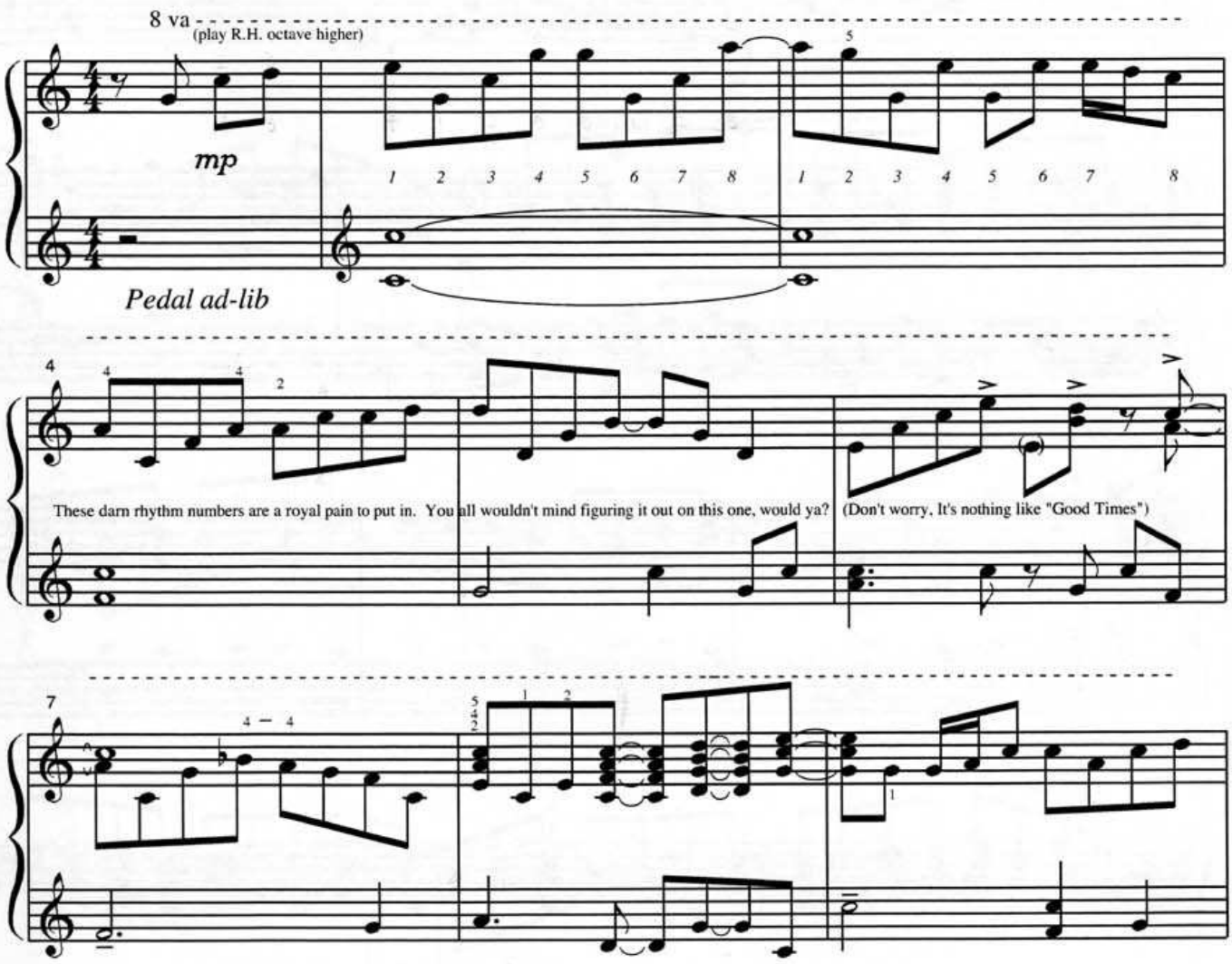
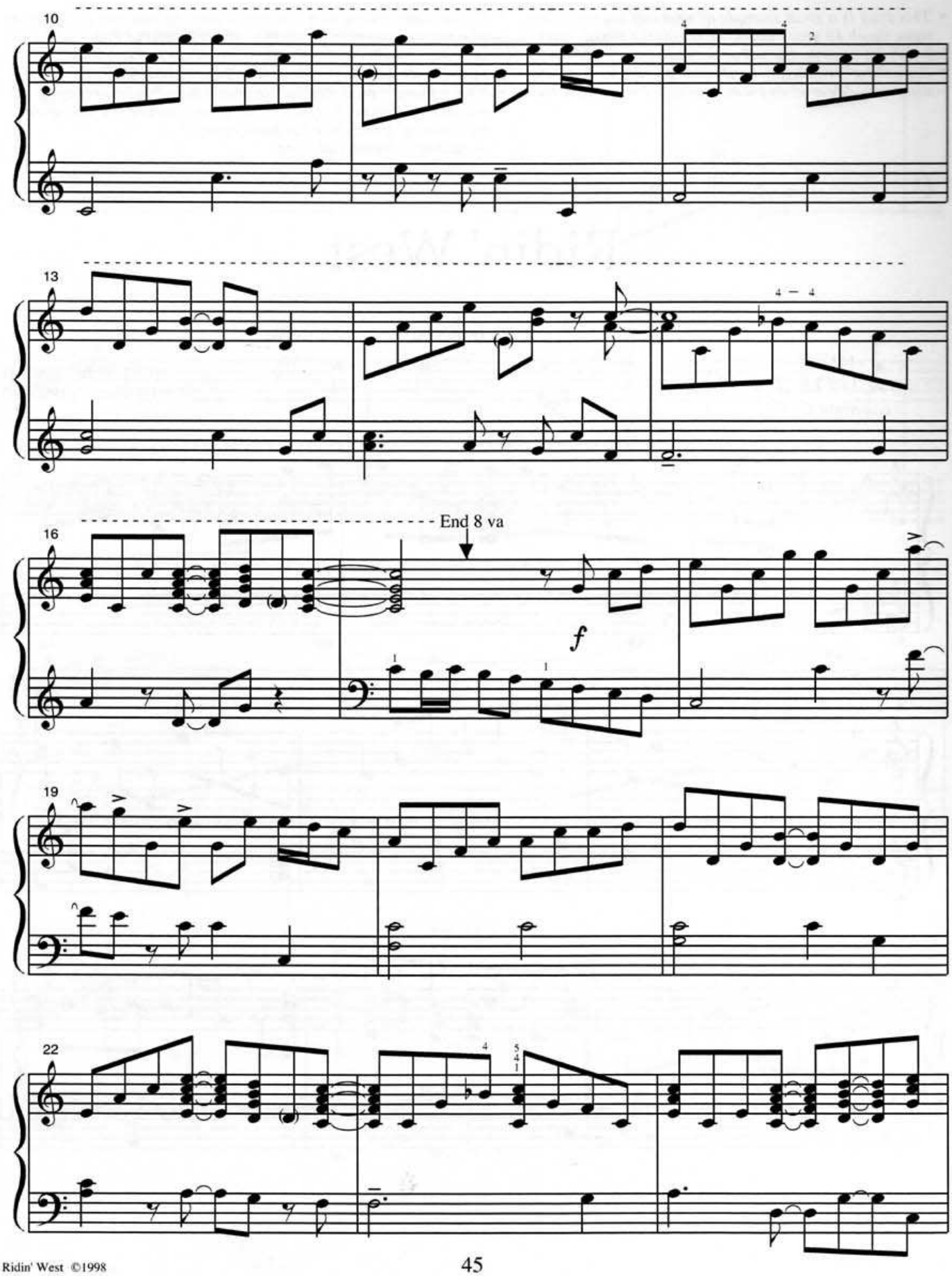
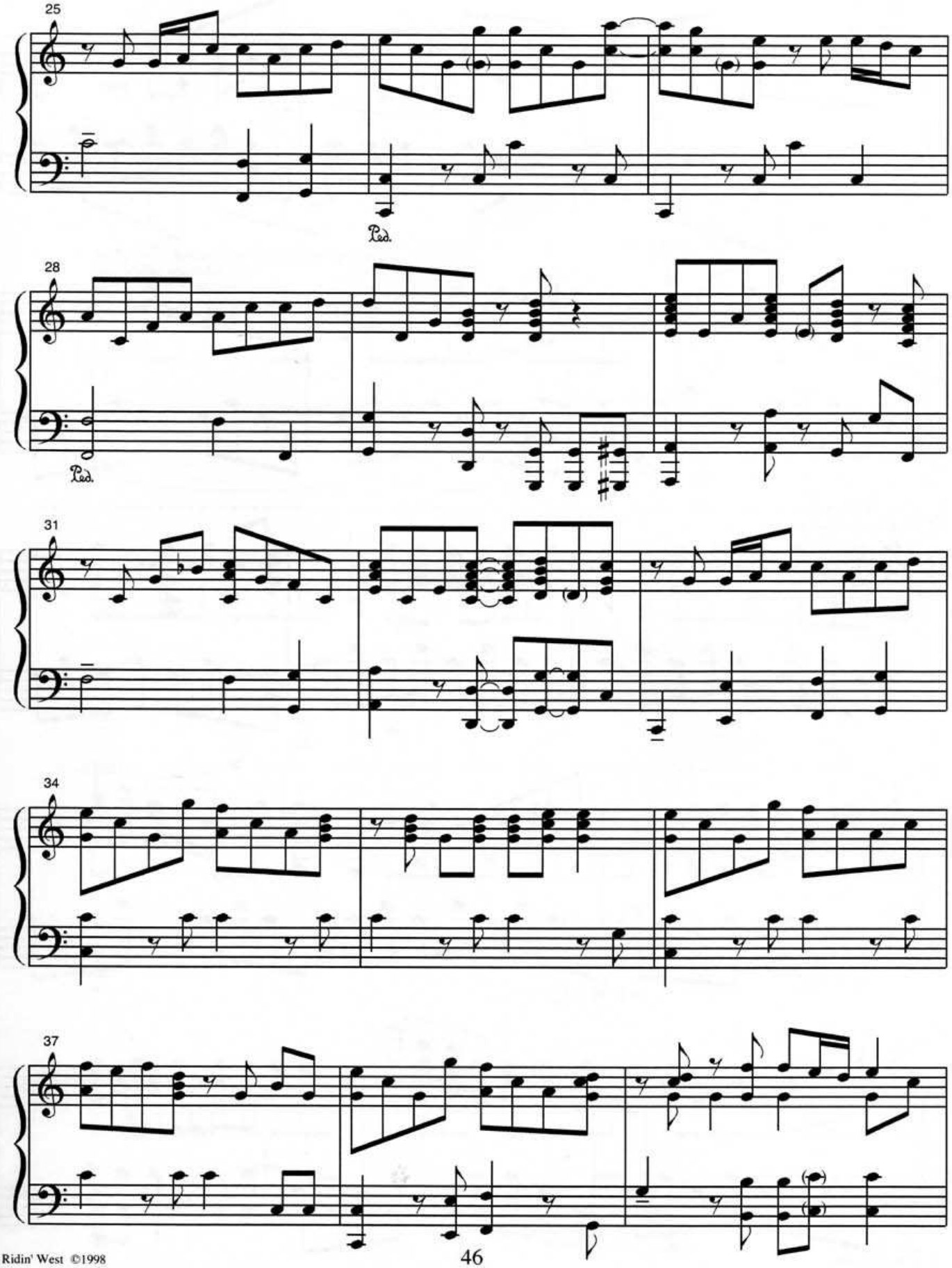
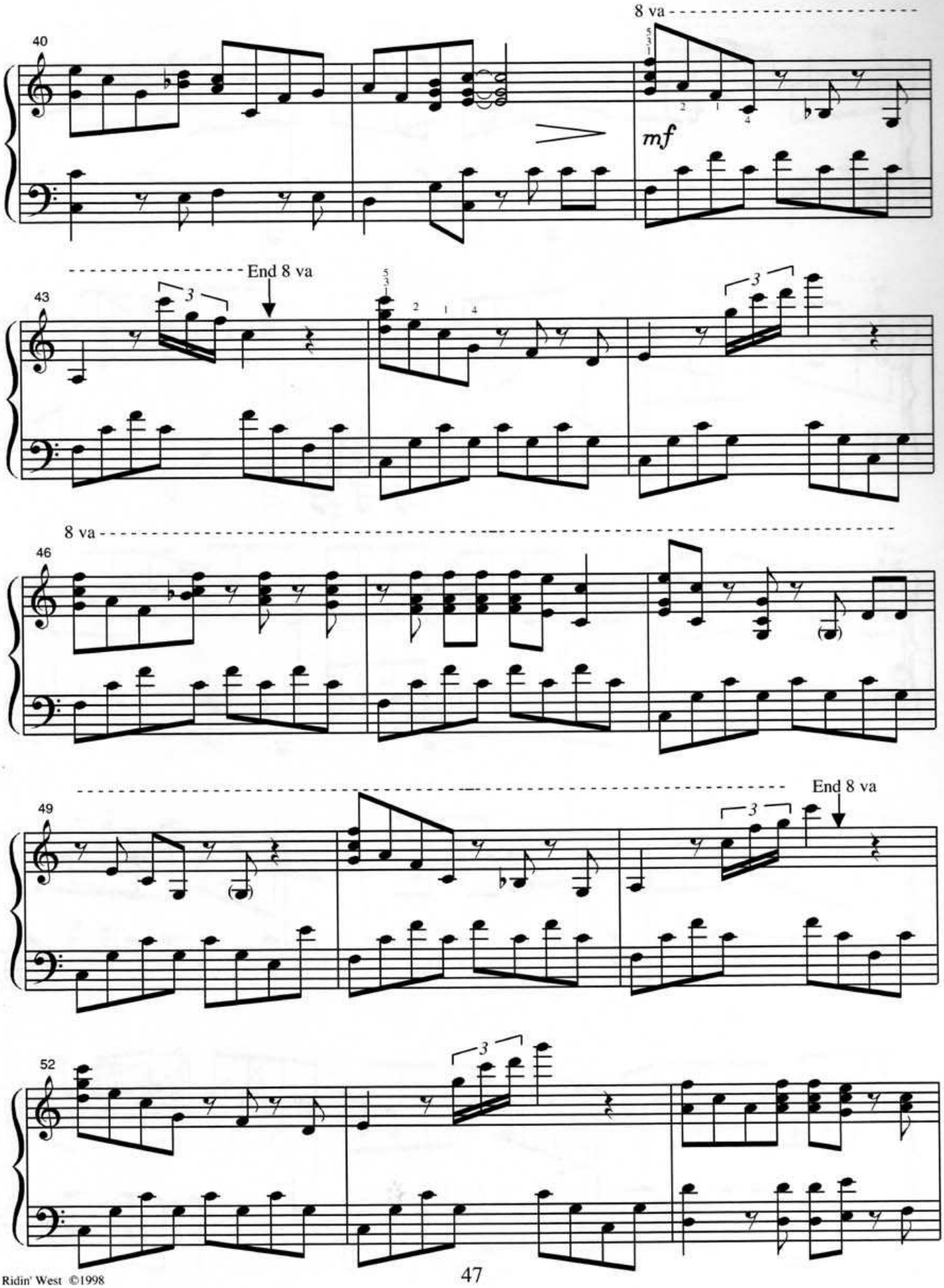
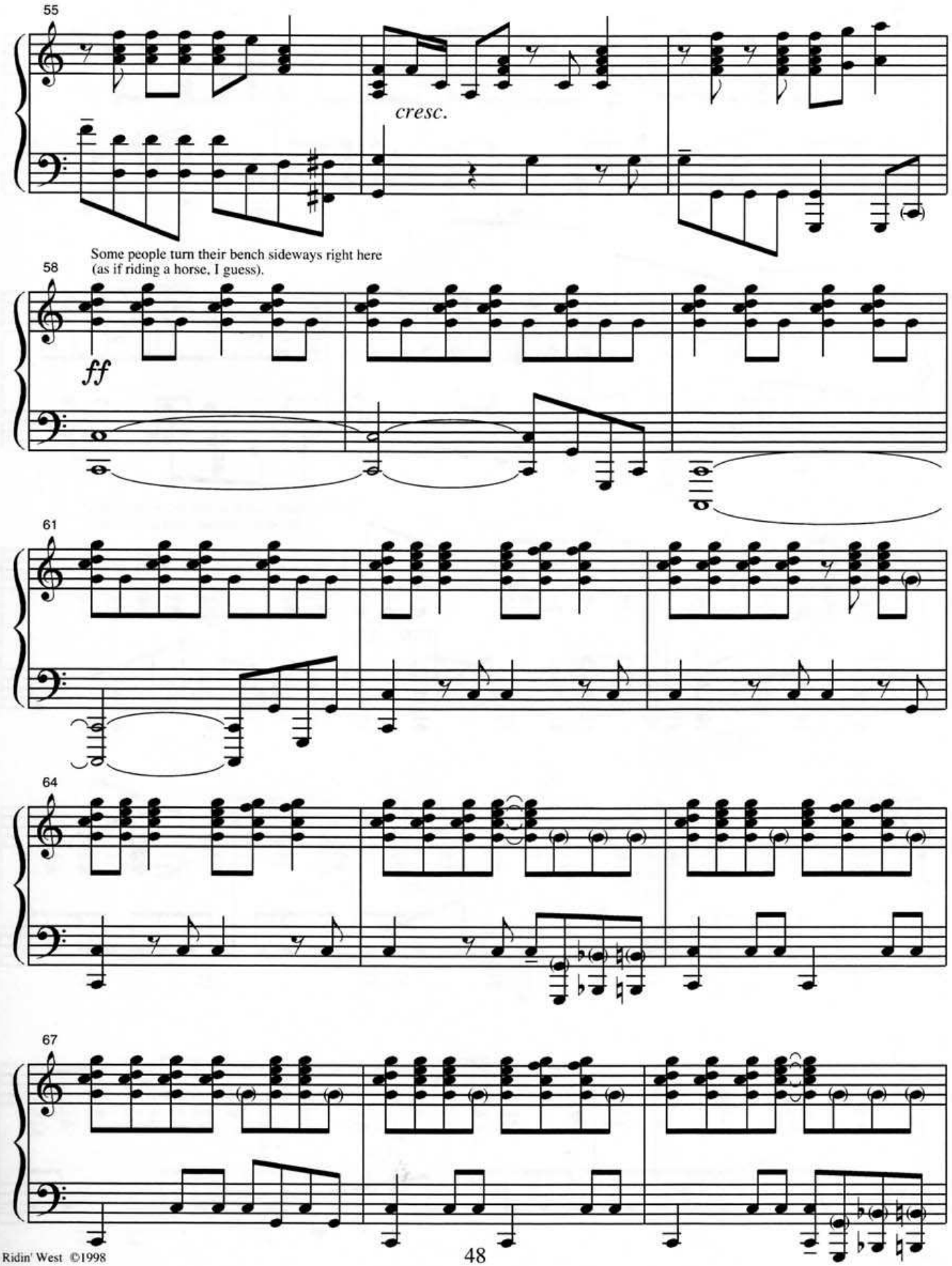


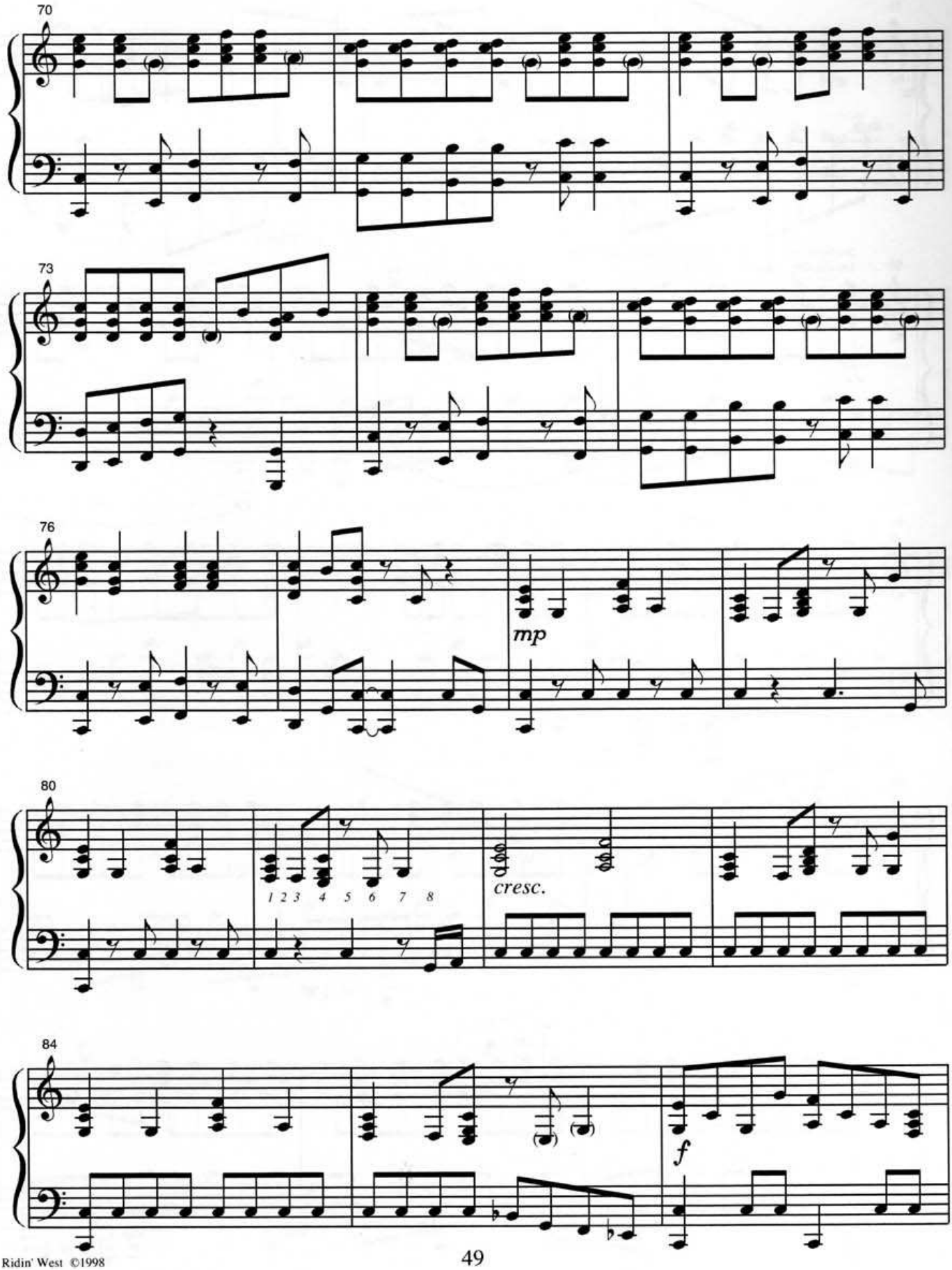

10
13
16
End 8 va
f
19
22


25
Ped.
28
Ped.
31
34
37

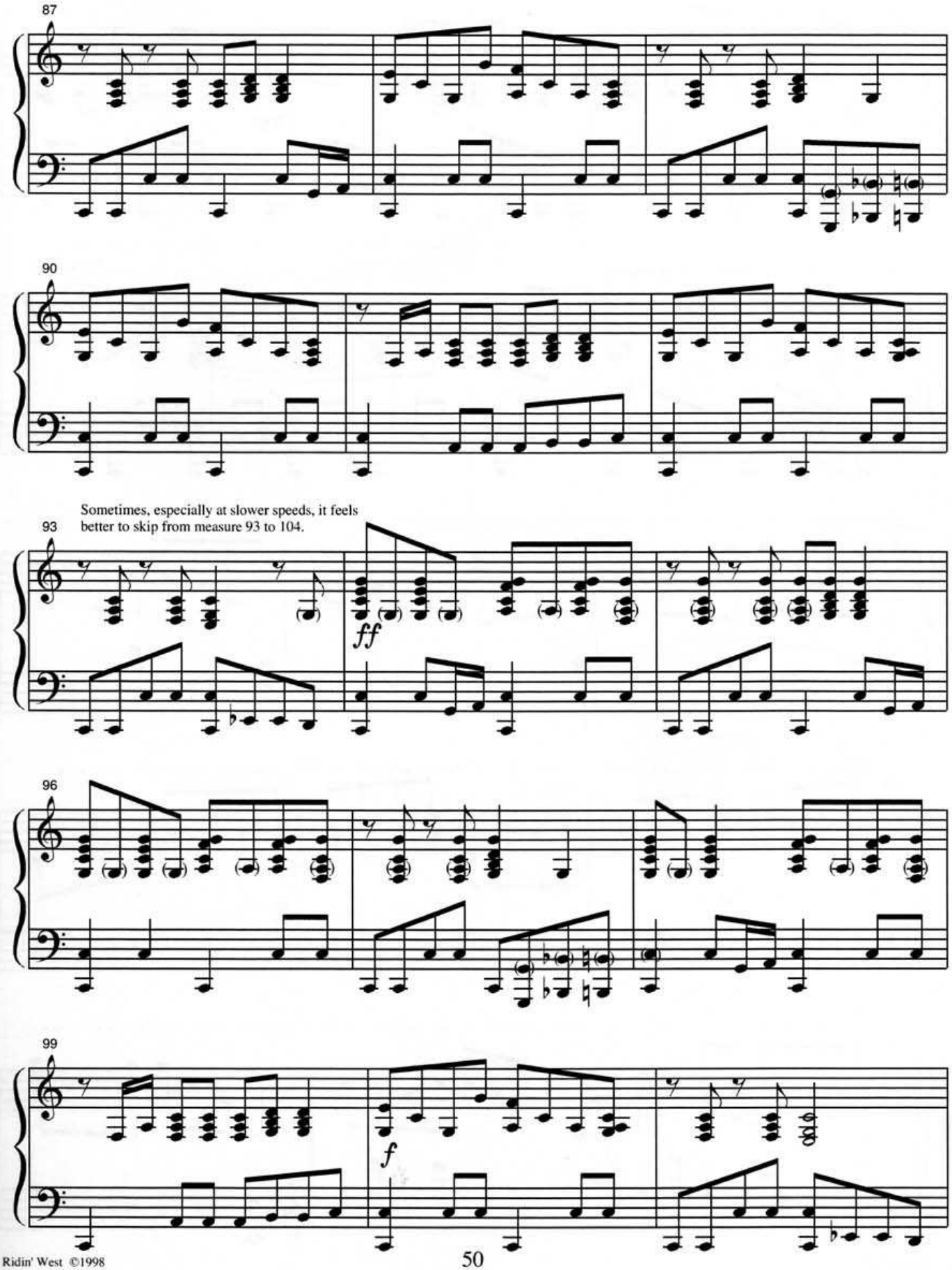


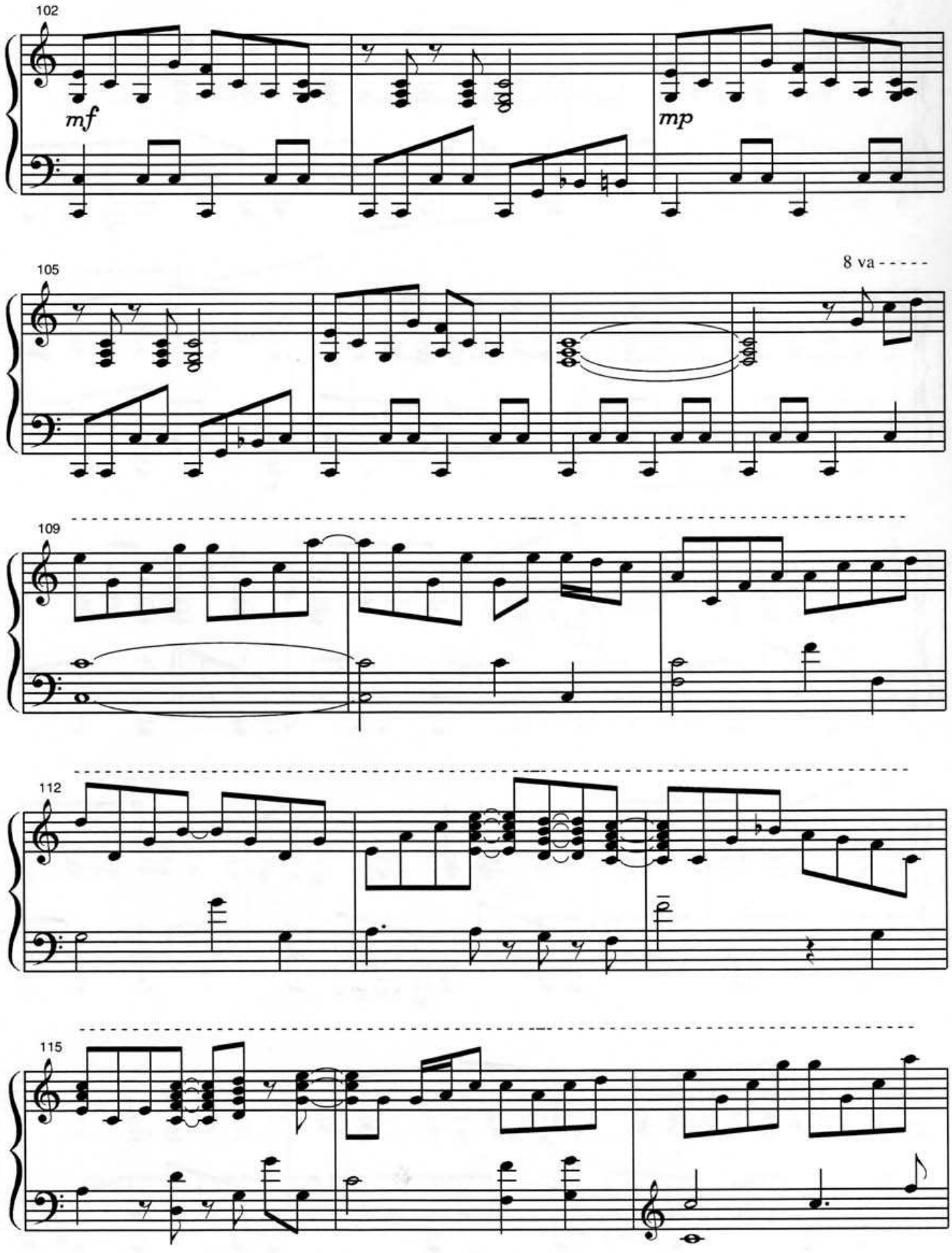
Ridin' West ©1998

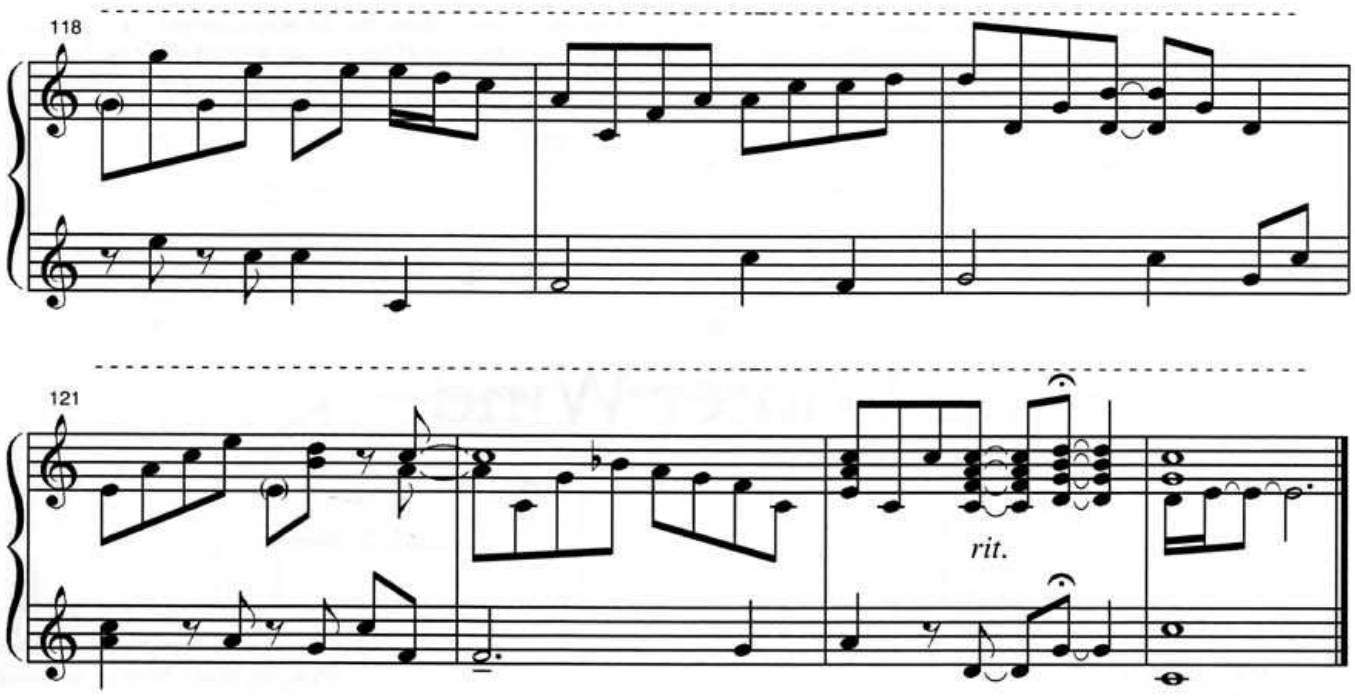

55
cresc.
Some people turn their bench sideways right here
(as if riding a horse, I guess).
58
ff
61
64
67



Ridin' West ©1998


87
90
Sometimes, especially at slower speeds, it feels
better to skip from measure 93 to 104.
93
ff
96
99
f


102
mf
mp
105
8 va
109
112
115


118
121
rit.

Side Notes:

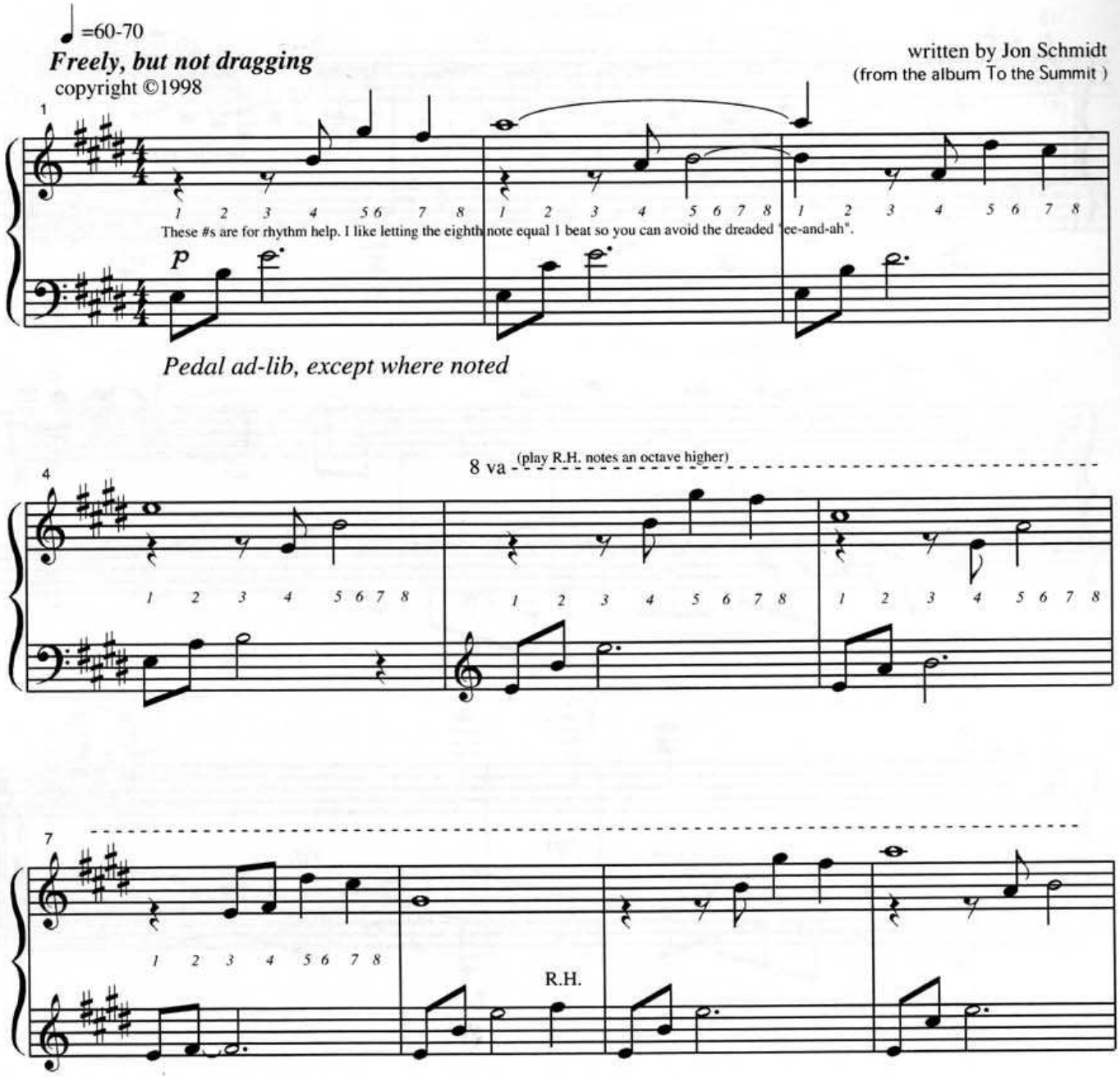
- *This is a favorite piece of mine. To me it is a scene out of a movie. I see a lake surrounded by trees, with shafts of light coming through clouds after a storm. The feeling is perfect stillness.*

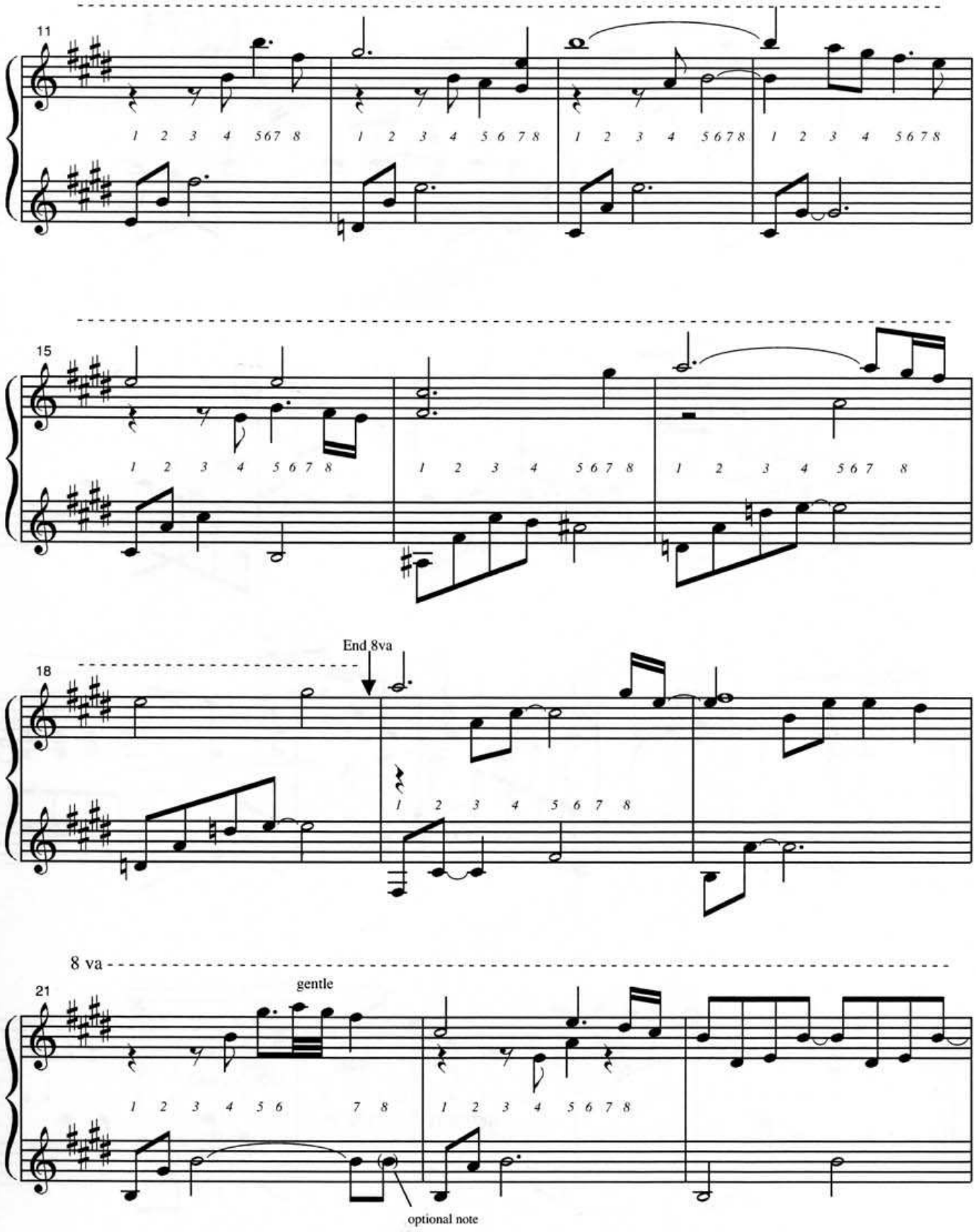
Helpful Hints:

- *Try to paint the picture I describe in the side notes. Don't be afraid to adjust or suspend the demands of tempo to fit the picture you paint. I have marked some possibilites with ritards and fermatas.*

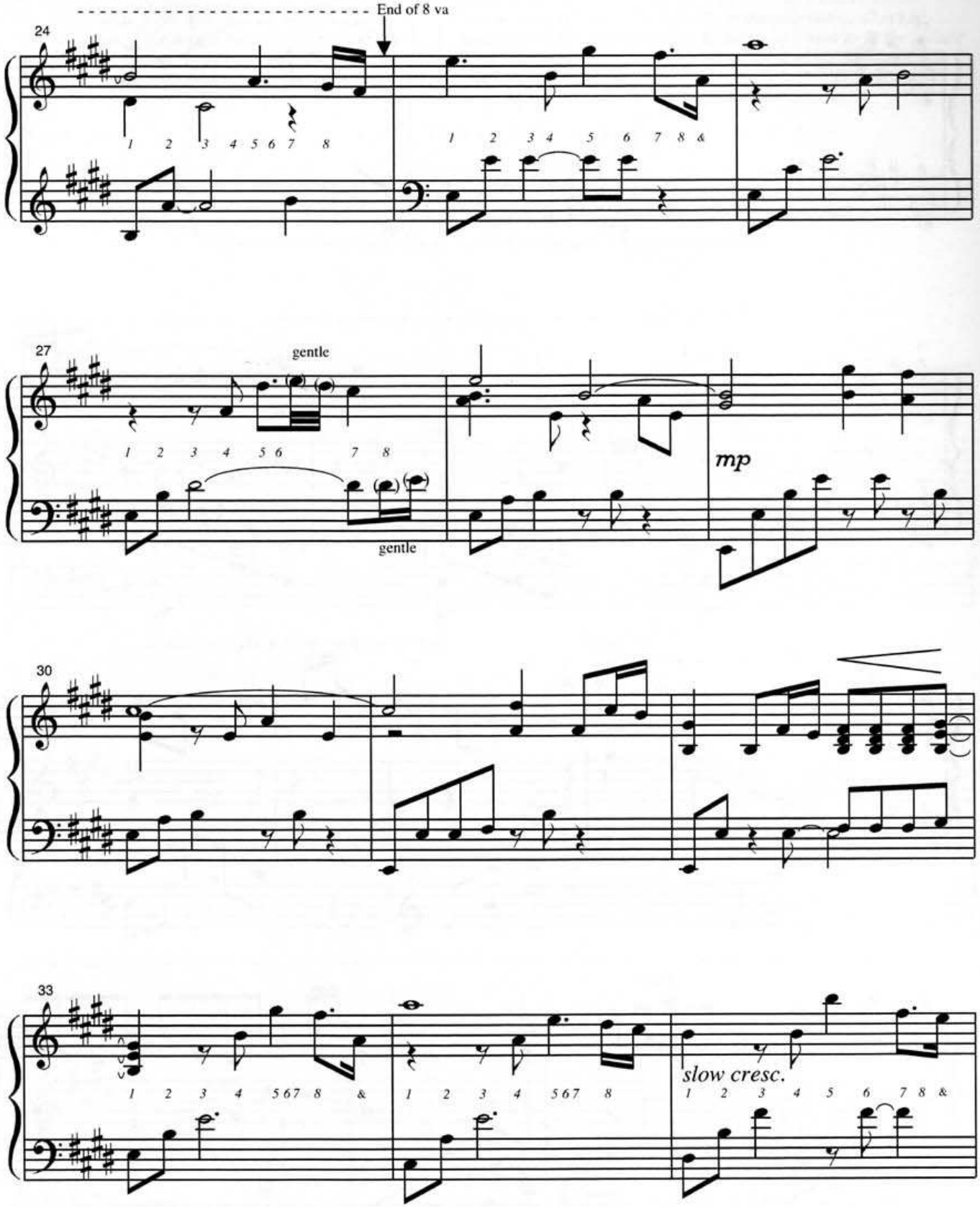
Sacred Ground

(different key version can be downloaded free of charge at www.jonschmidt.com)

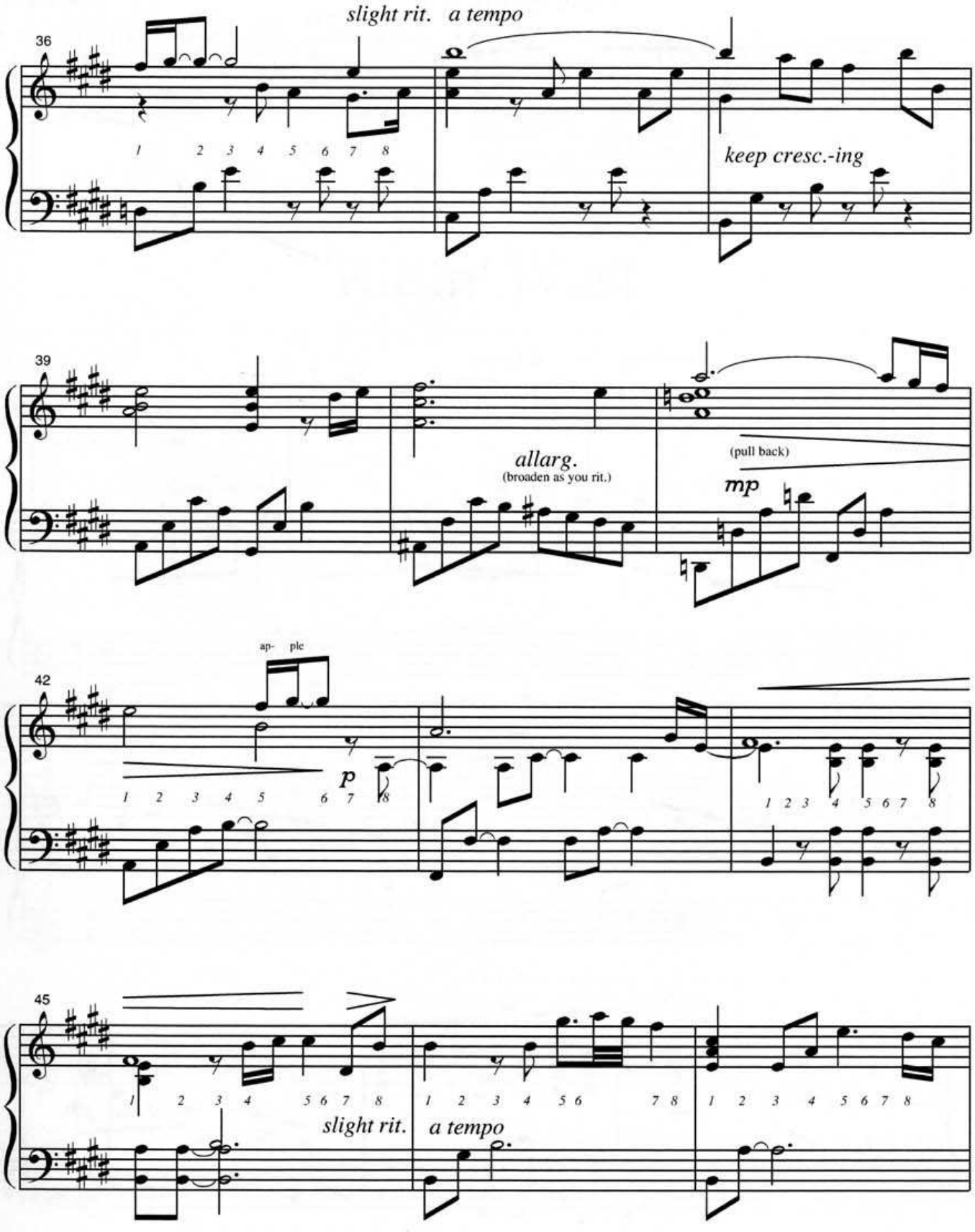




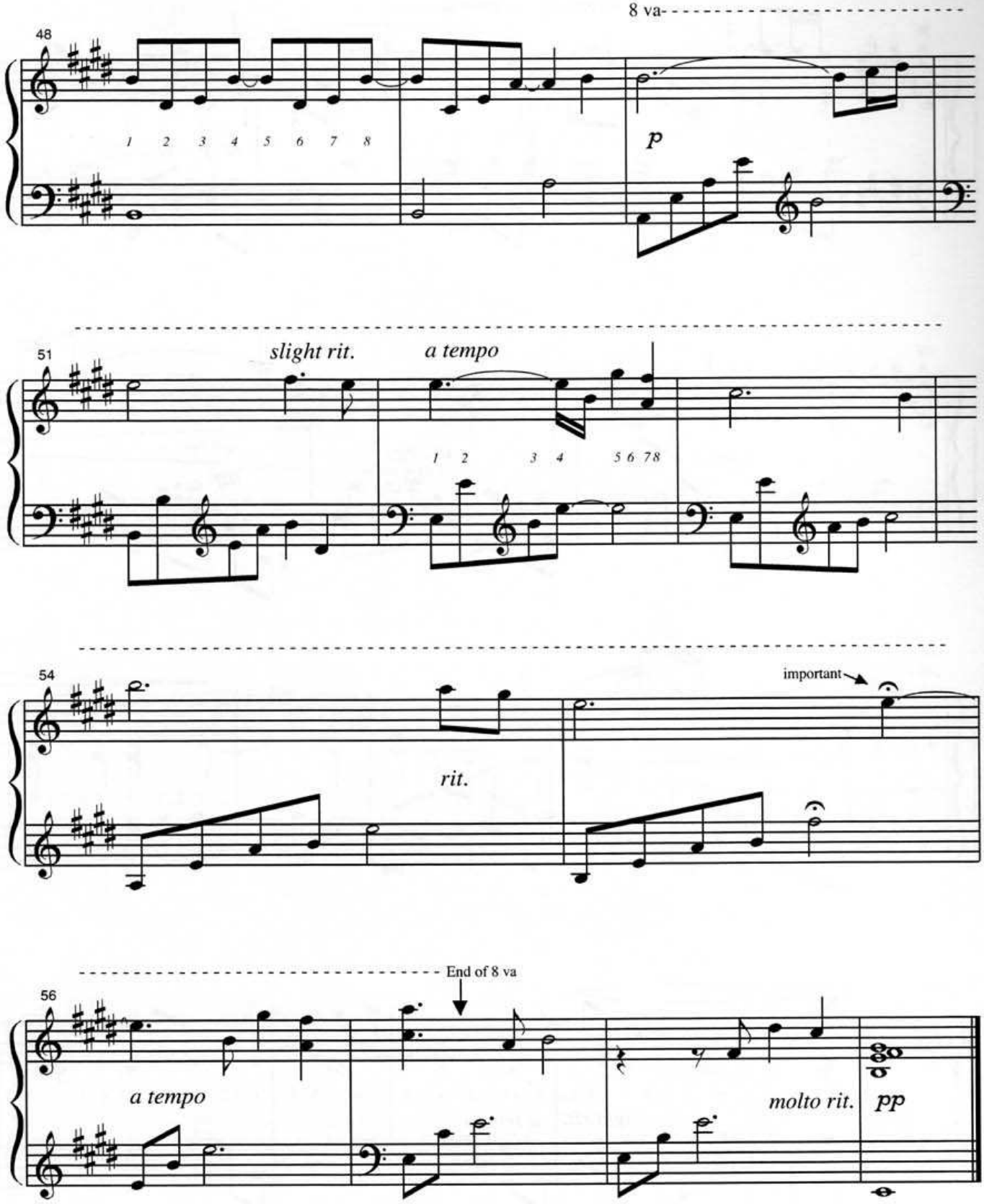
Sacred Ground ©1998



Sacred Ground ©1998



Sacred Ground ©1998



Sacred Ground ©1998

Side Notes:

- *I've somtimes wondered if I shouldn't have called this song "What it's like to get hit by an avalanche." I guess I named it "Winter Wind" because I wrote it while listening to the fierce wind of a blizzard outside.*

Helpful Hints:

- *This is another song with subliminal notes (please see explanation of subliminal notes in the Helpful Hints section of Page 1). Again, potentially bothersome subliminal notes are marked with parentheses and may be deleted without hurting the song.*

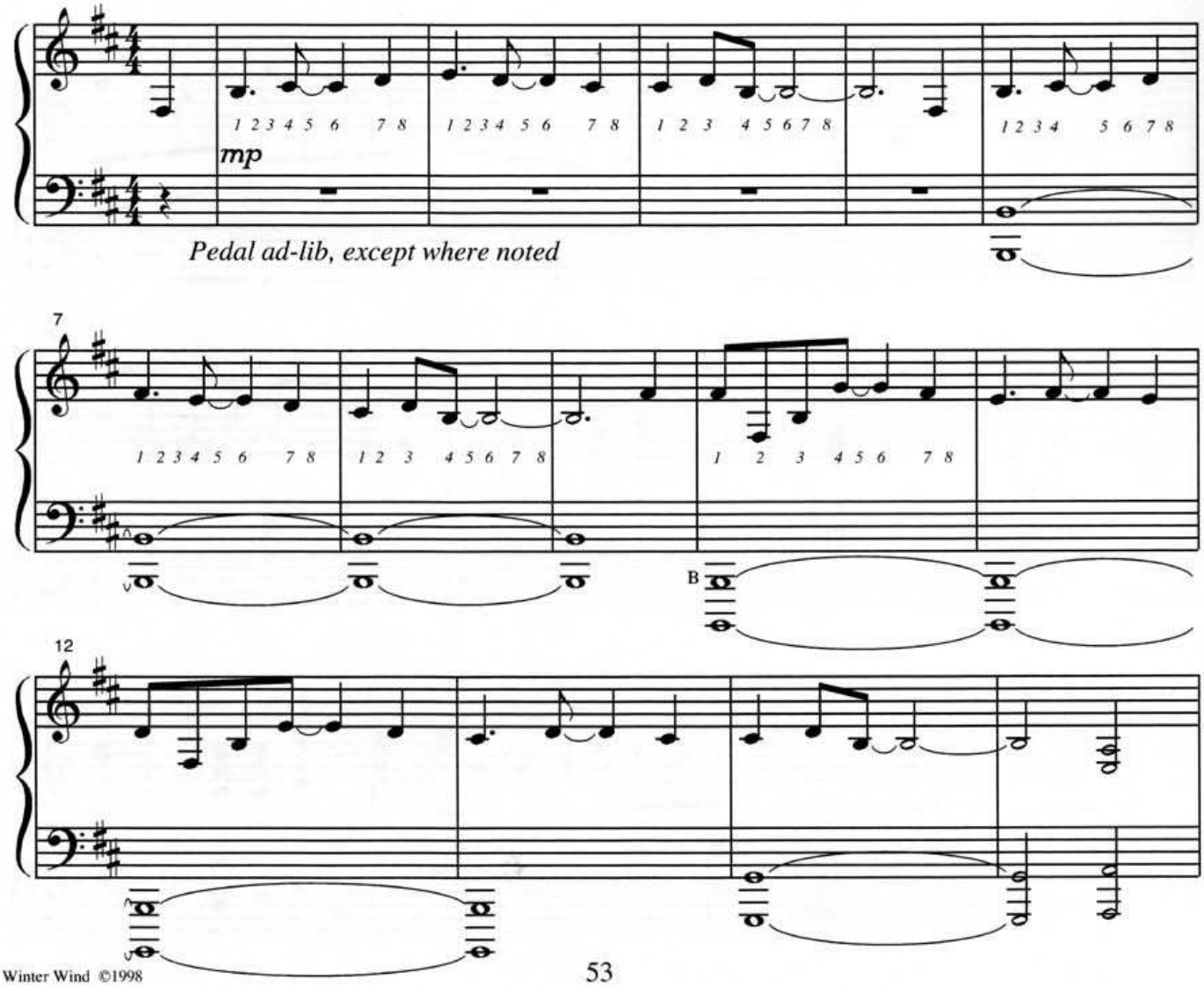
Winter Wind

♩=120-130

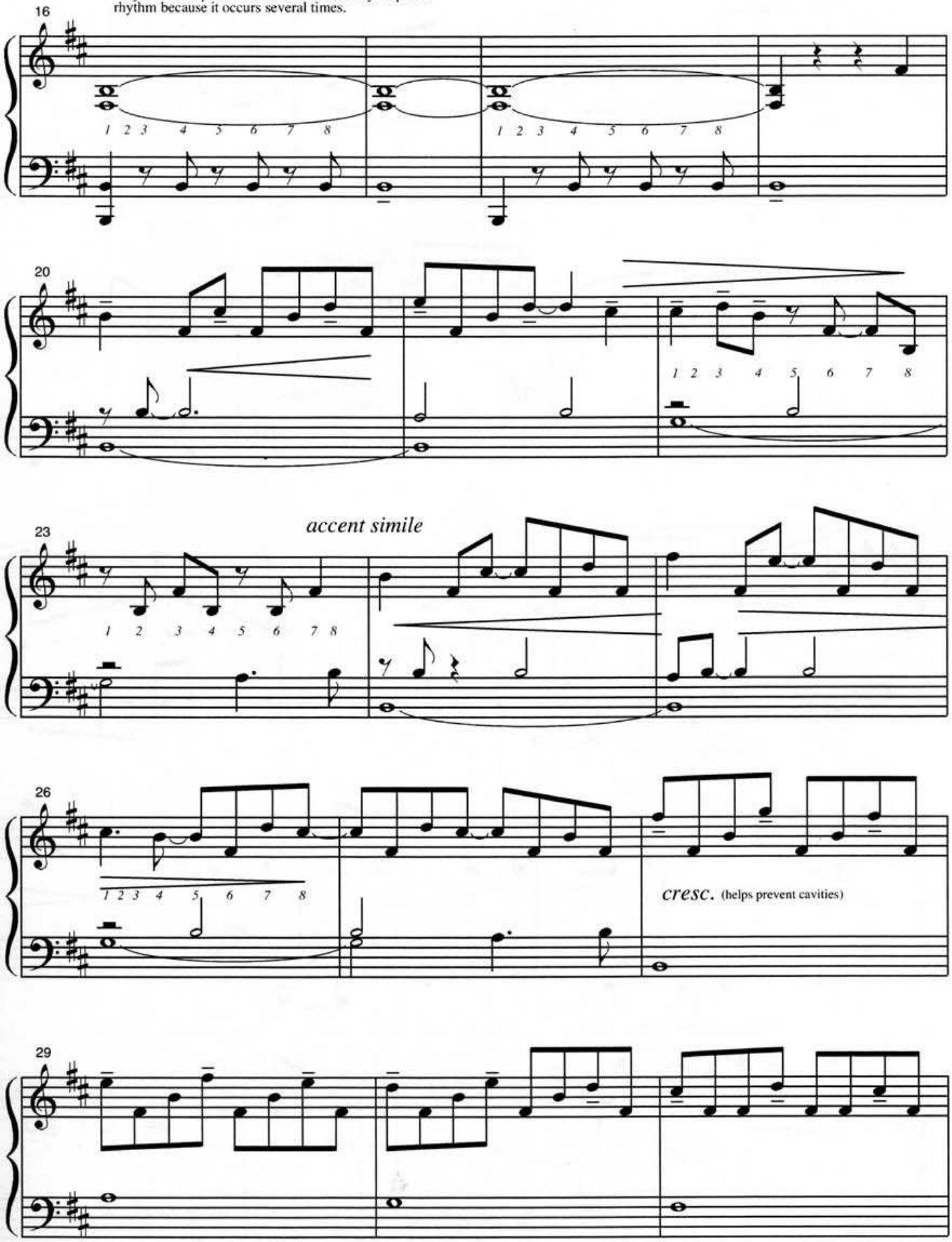
With cheese and tomato

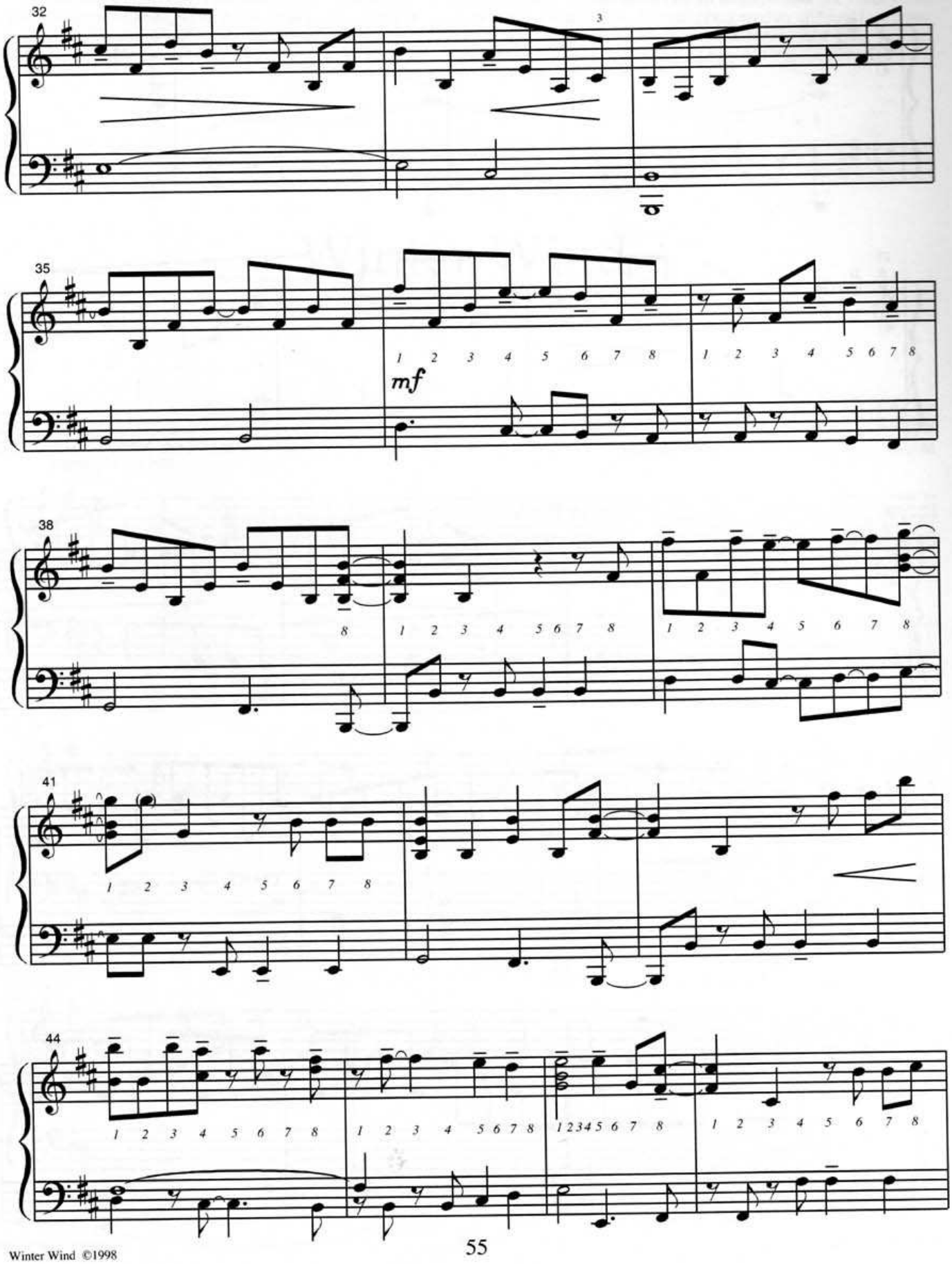
copyright ©1998

written by Jon Schmidt
(from the album *Walk in the Woods*)

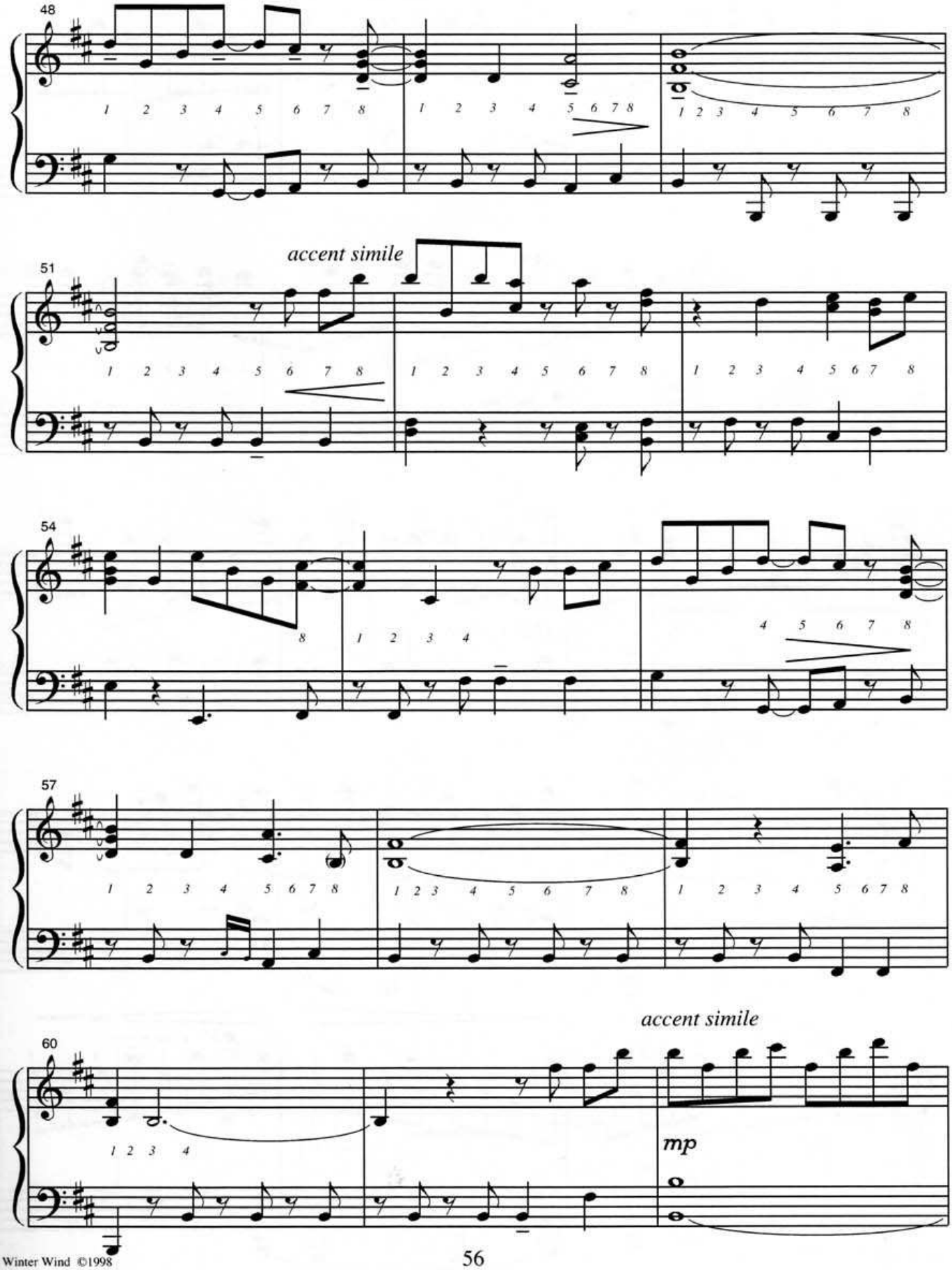


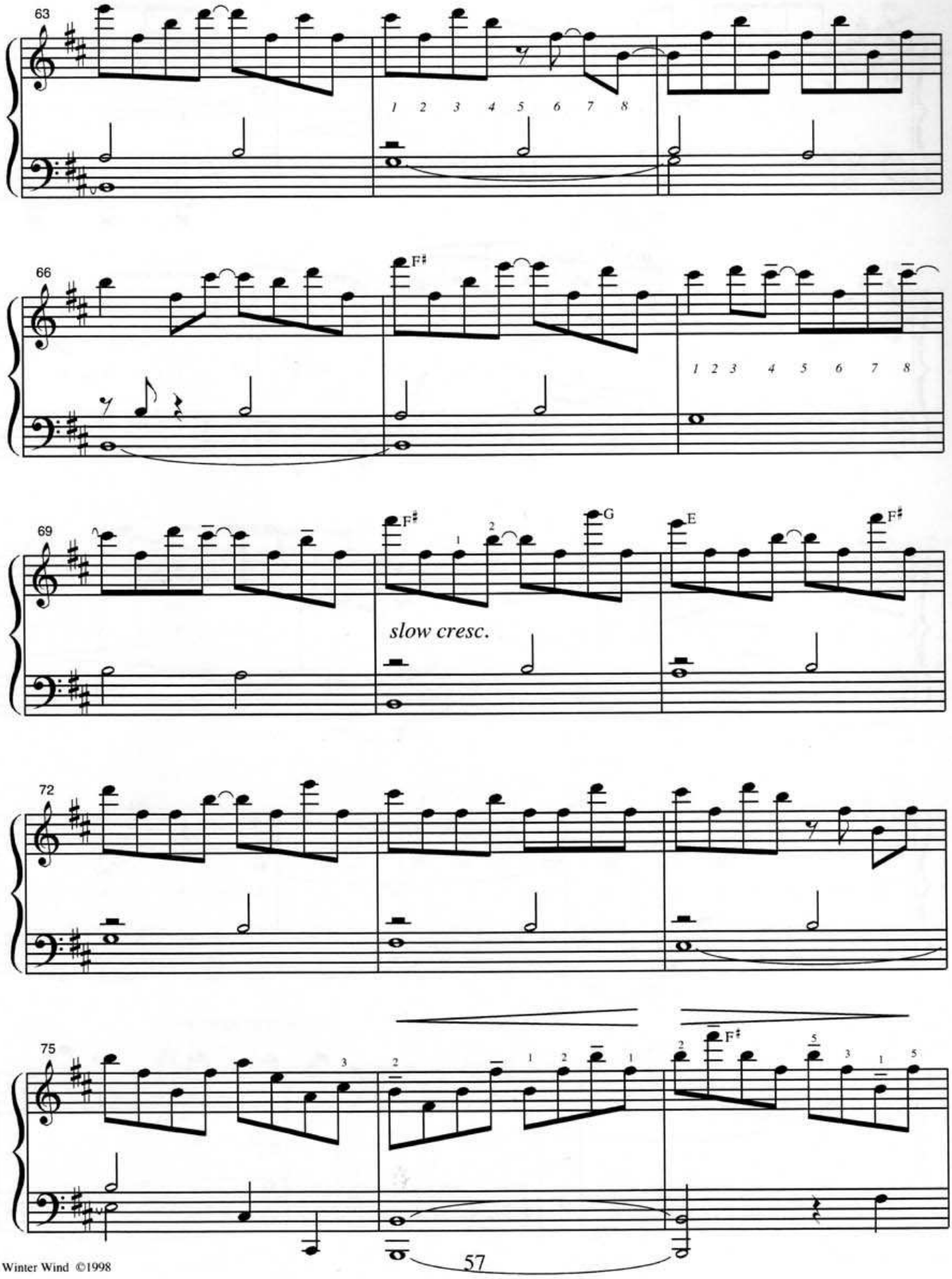
Maybe take a quick second to master this syncopated rhythm because it occurs several times.



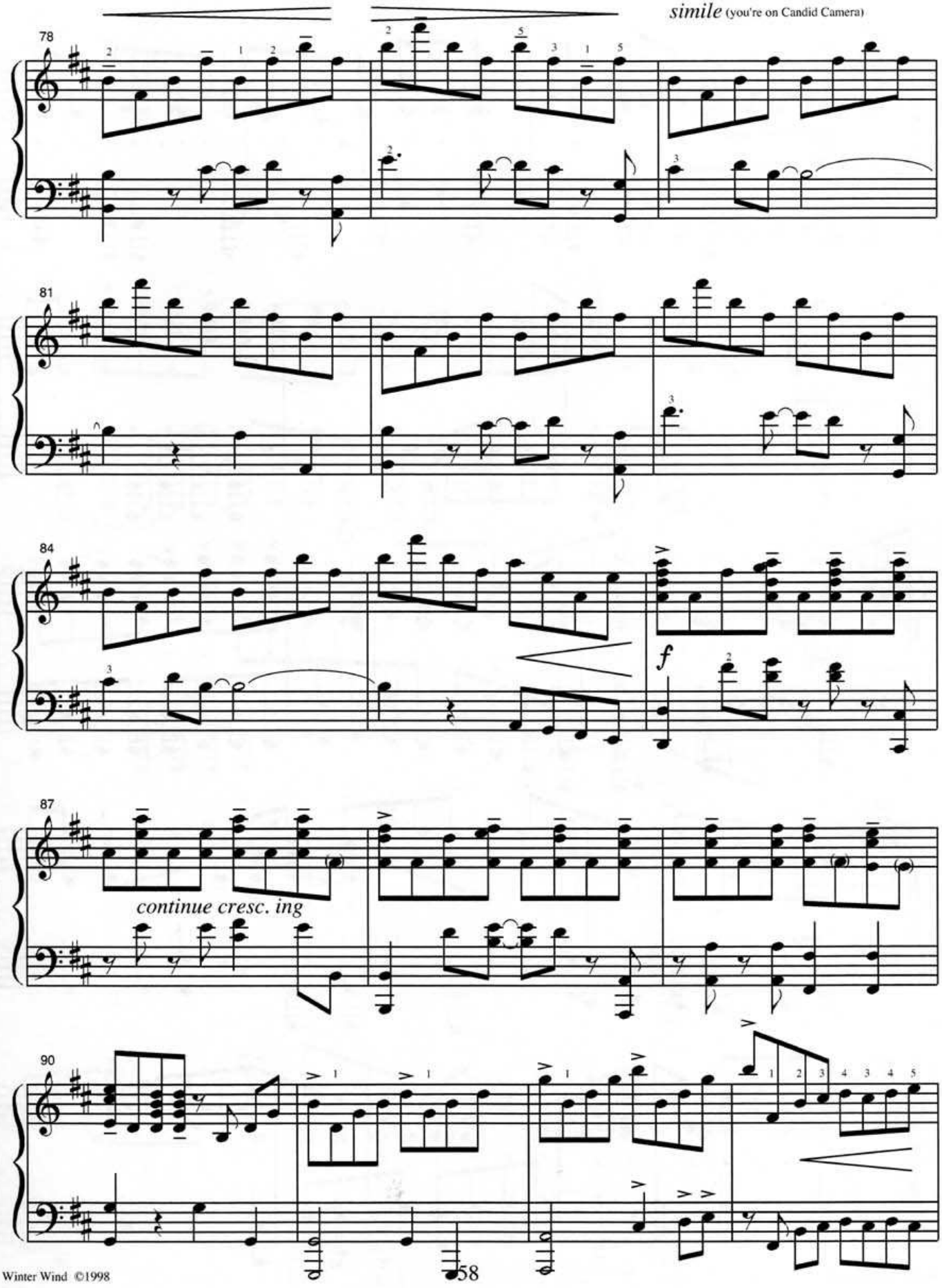


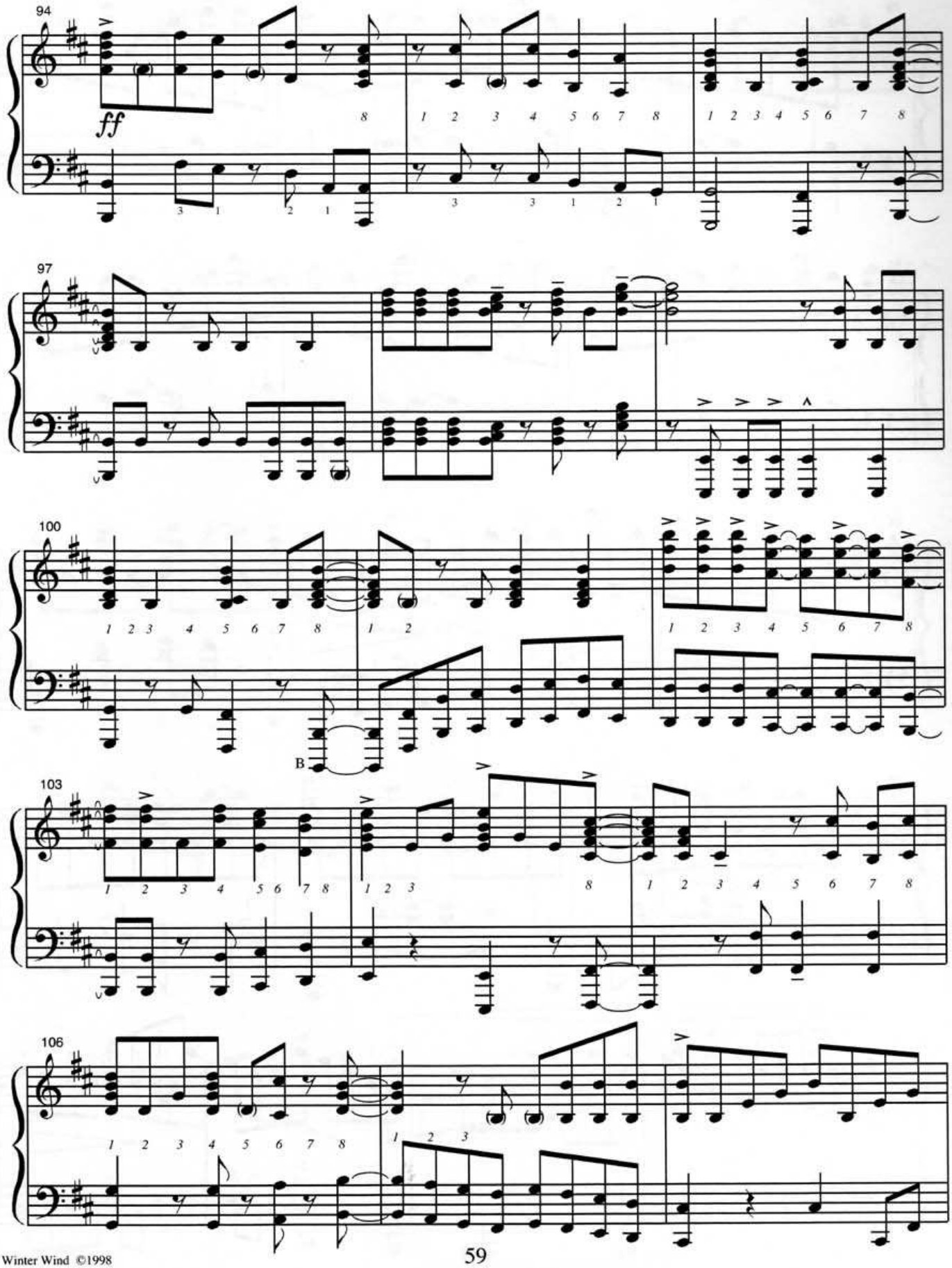
Winter Wind ©1998

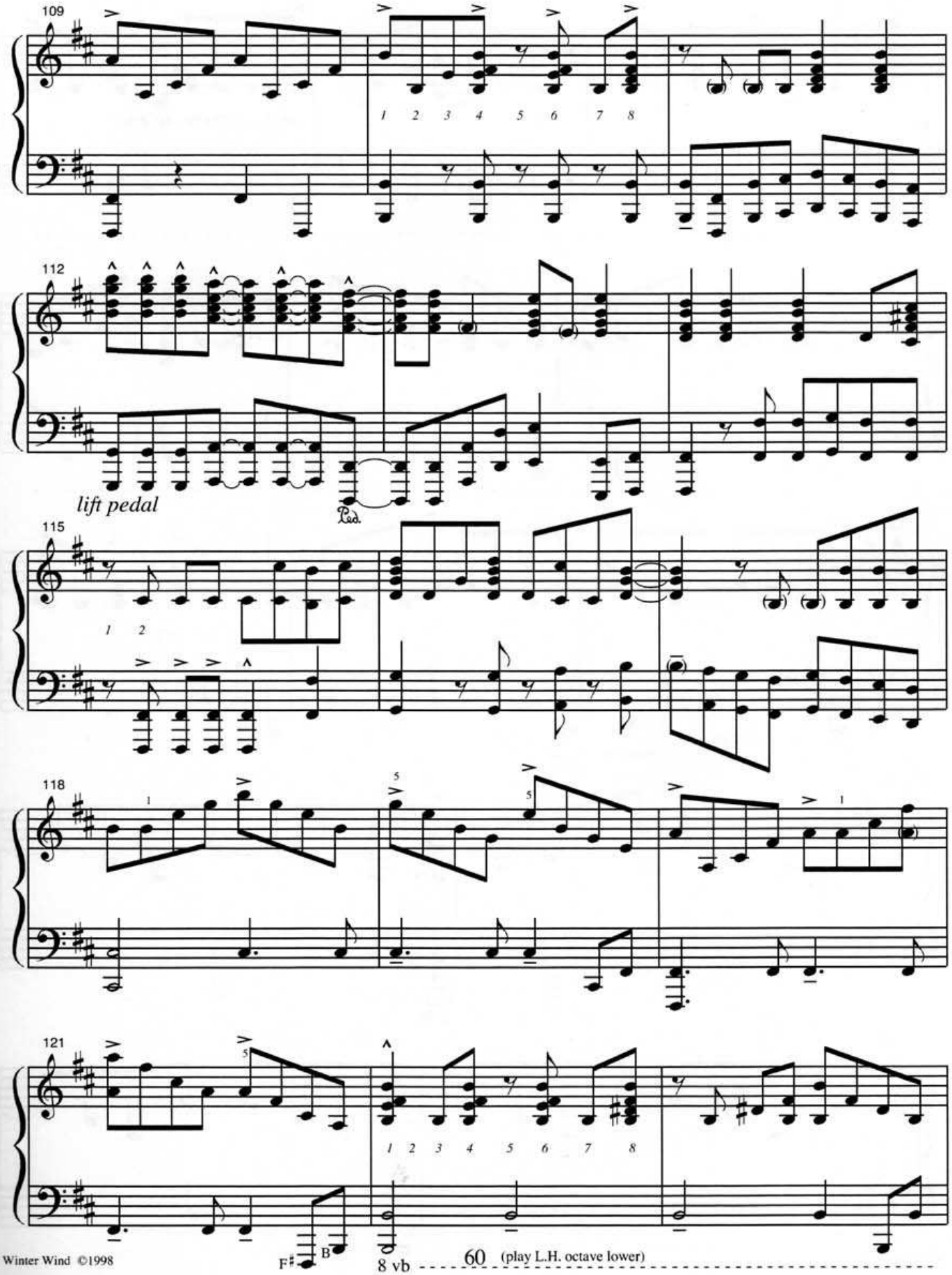

48
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
accent simile
51
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
54
8
1 2 3 4
4 5 6 7 8
57
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
accent simile
60
1 2 3 4
mp

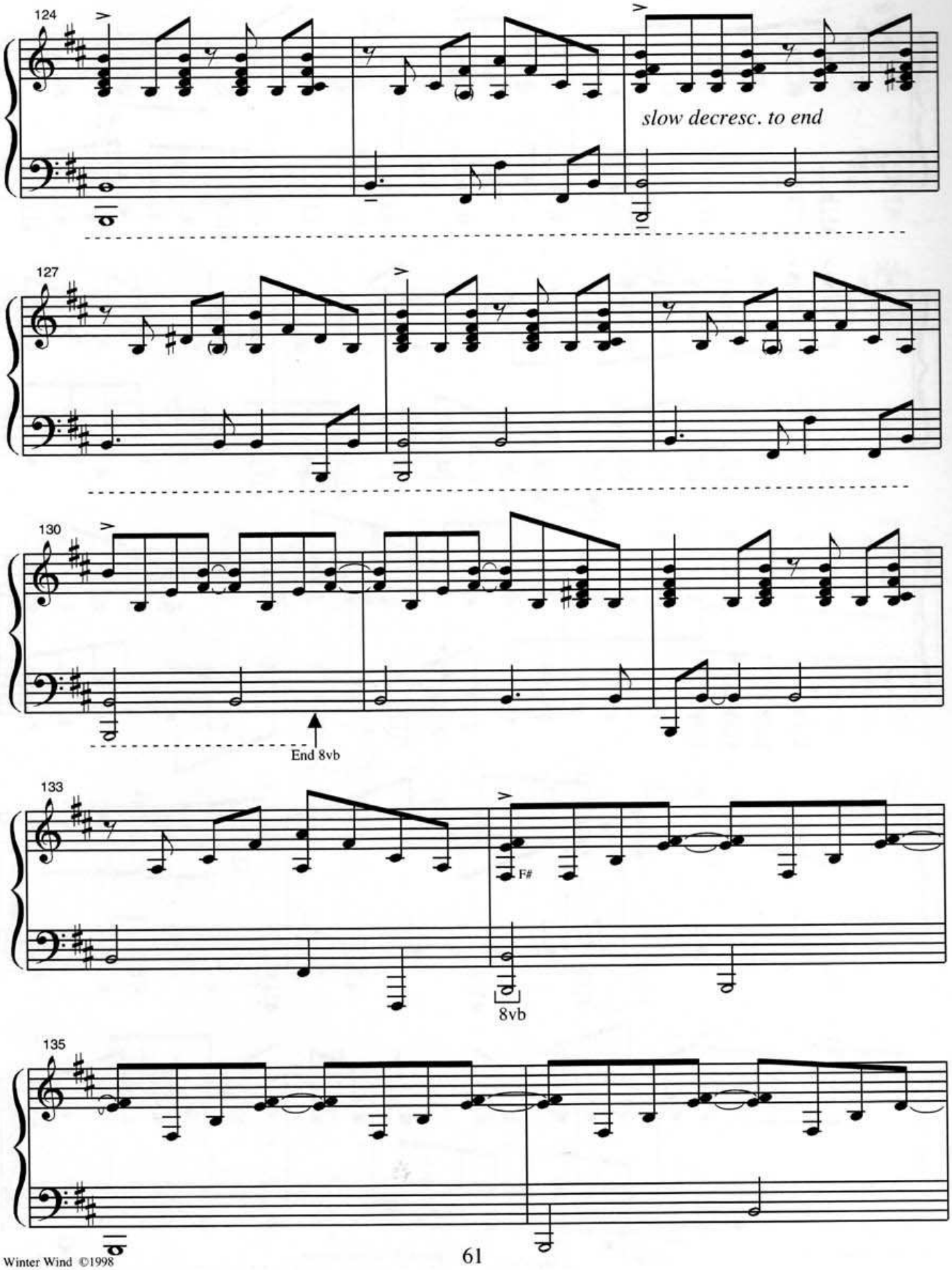


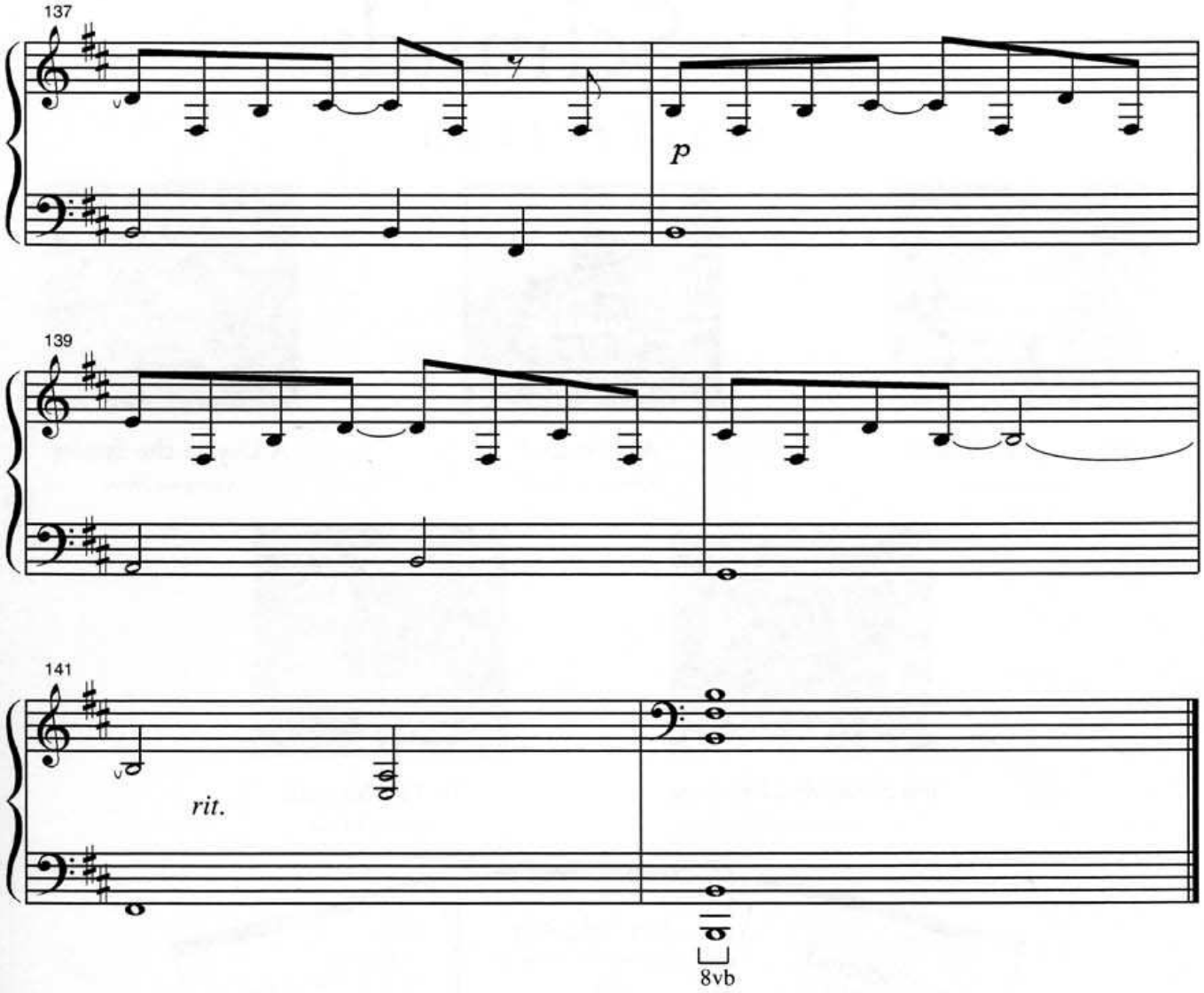
Winter Wind ©1998


simile (you're on Candid Camera)
78
81
84
f
87
continue cresc. ing
90


94
ff
97
100
B
103
106


109
1 2 3 4 5 6 7 8
112
lift pedal
Ped.
115
1 2
118
121
1 2 3 4 5 6 7 8
F♯ B
8 vb
(play L.H. octave lower)


124
slow decresc. to end
127
130
End 8vb
133
F#
8vb
135



Winter Wind ©1998

Side Notes:

- *I guess my German roots had a lot to do with this song being dedicated to the fall of the Berlin Wall in 1989. Try to recreate the scene of that day: Bells ringing through the country side, people joyfully hammering away at the wall, and a performance of Beethoven's 9th with chorus and symphony from both sides of the wall joined together.*

Helpful Hints:

- *Are you often tired....?*
  Do you lack energy....?
  Maybe you need food....
  Try food, for that extra touch.

Bells of Freedom

♩=135-150

sehr klinghaftig

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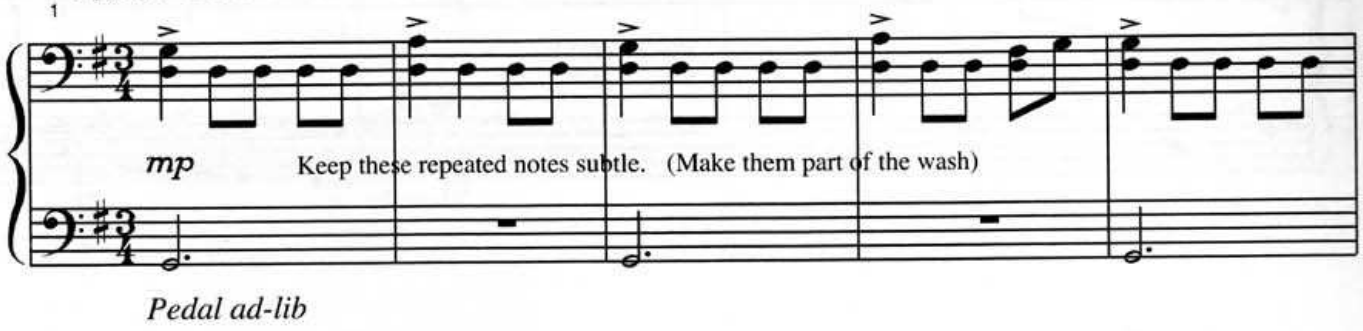
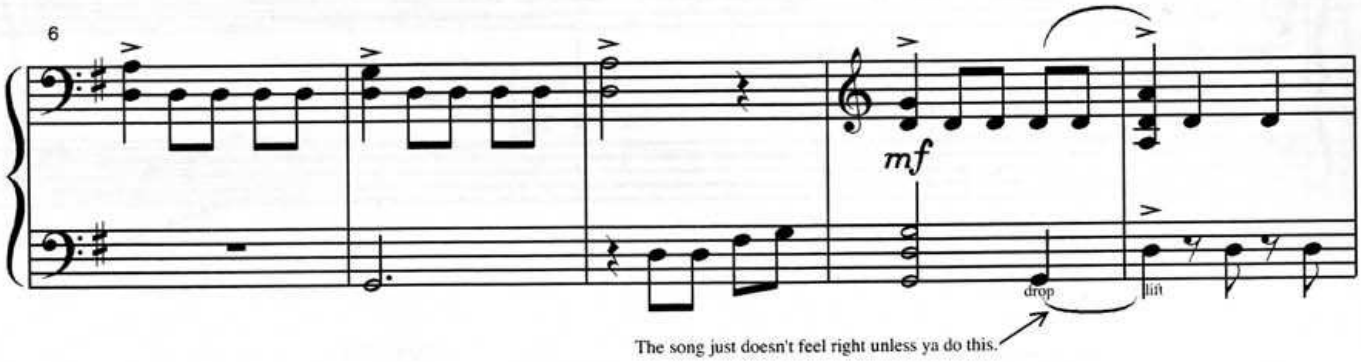
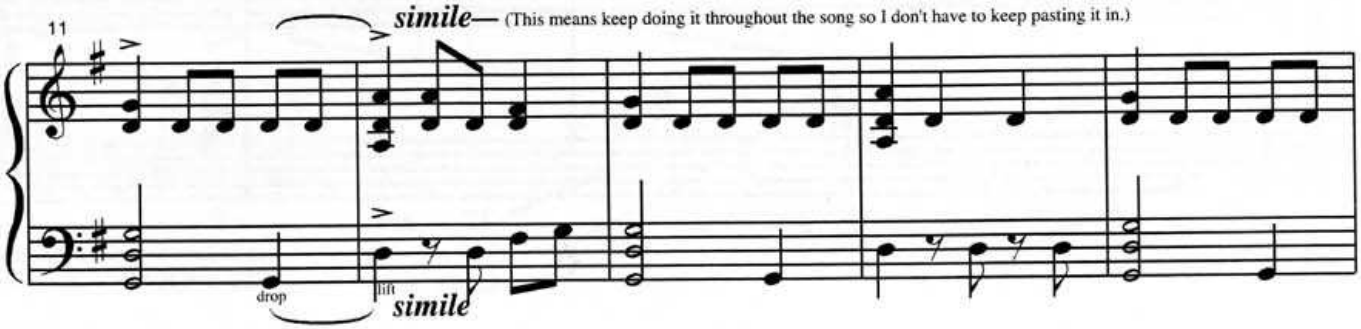
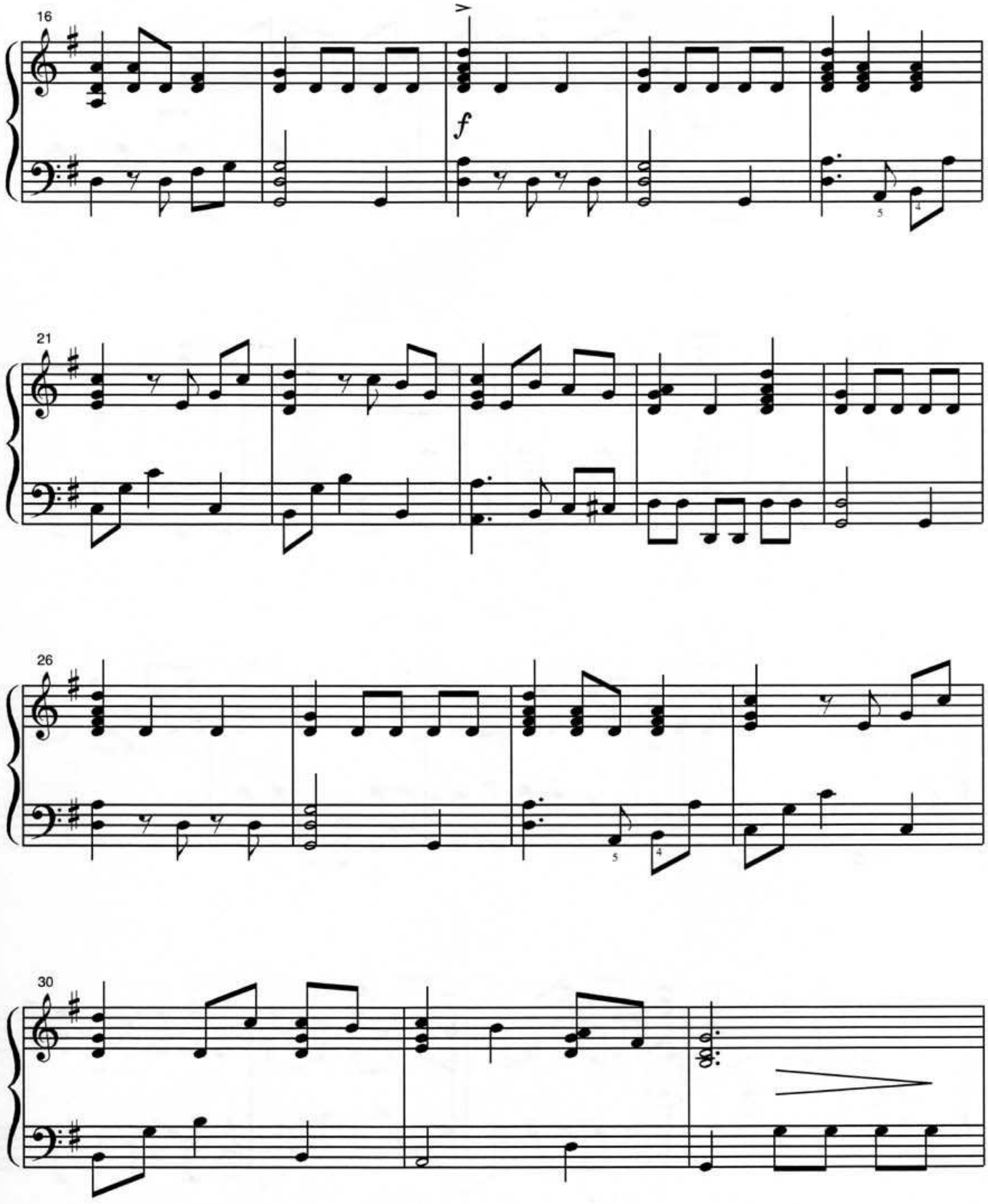
written by Jon Schmidt
(from the album *Walk in the Woods*)



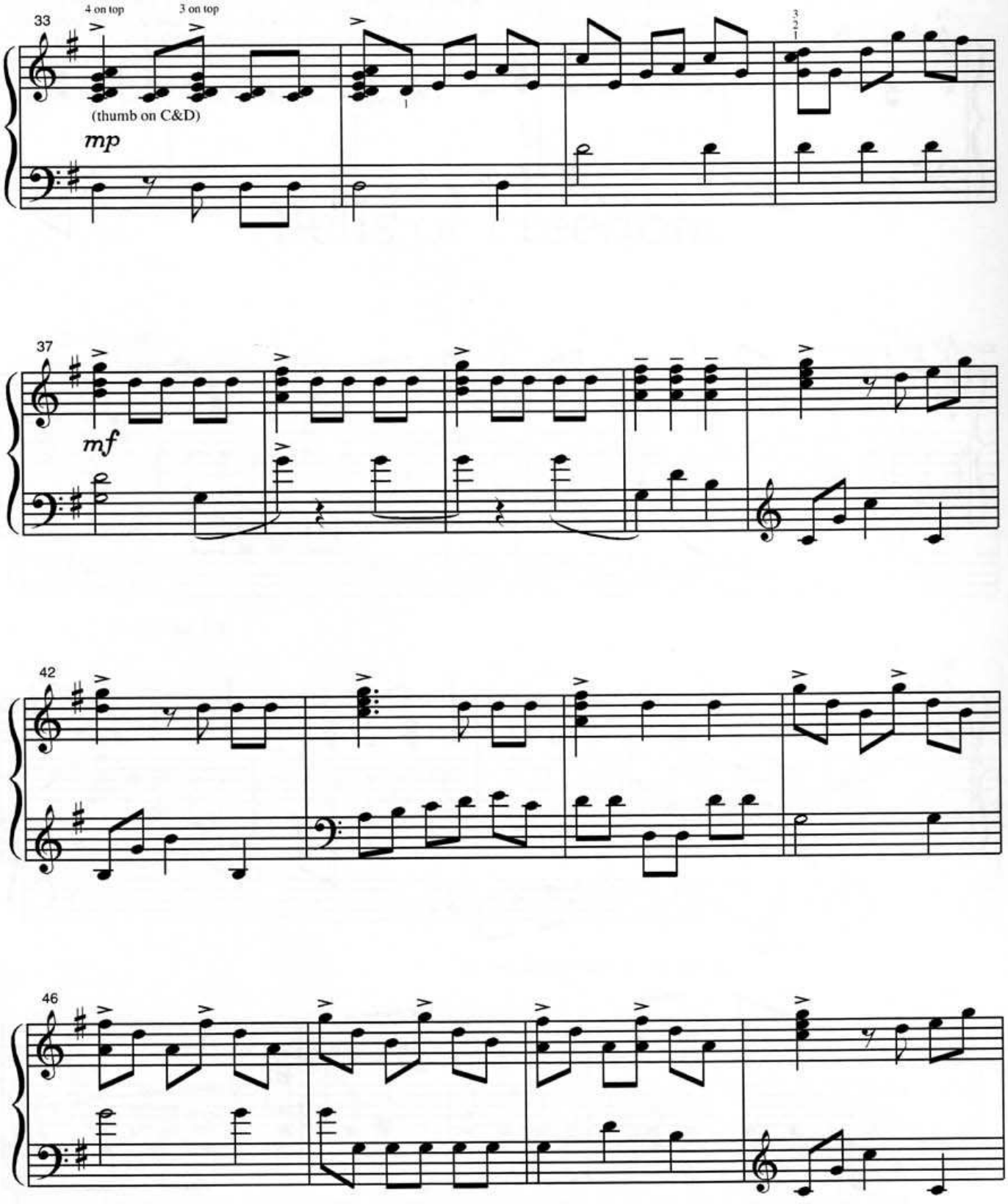
Pedal ad-lib

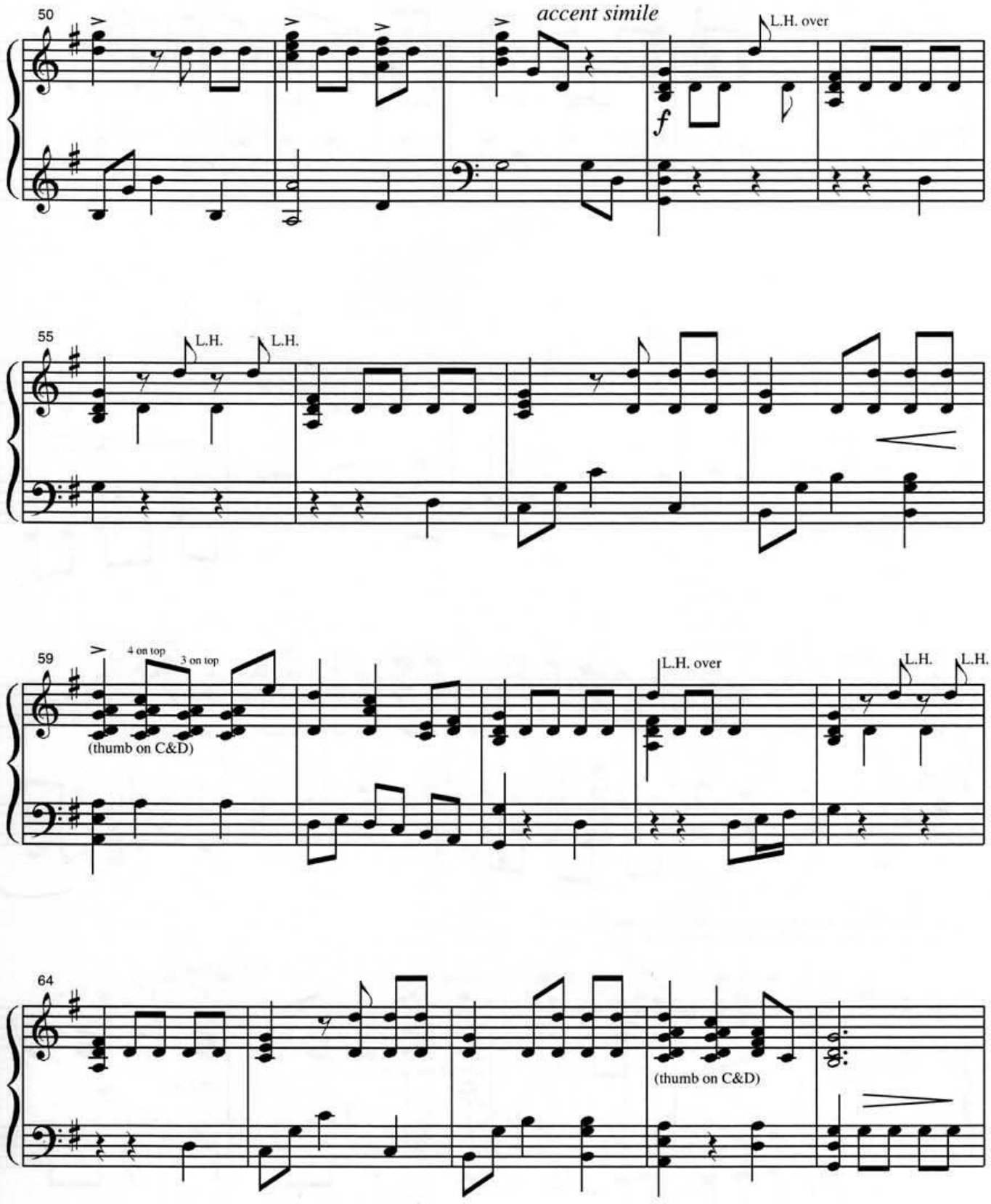


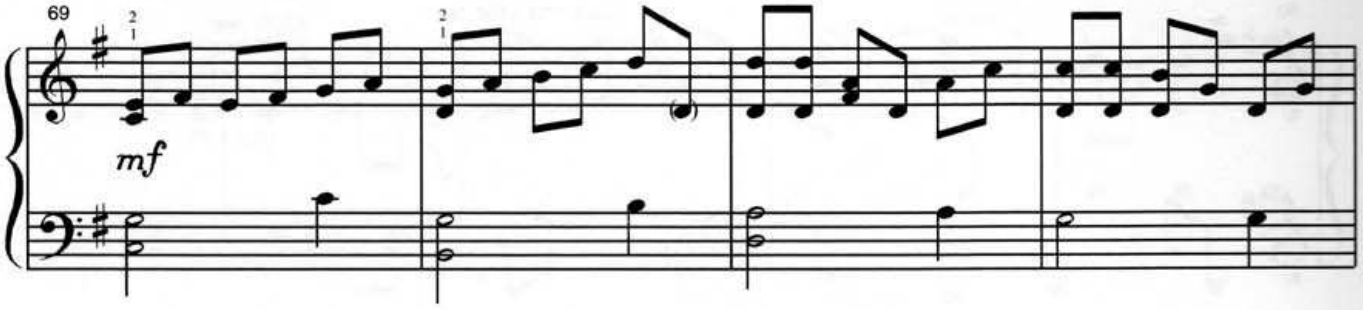


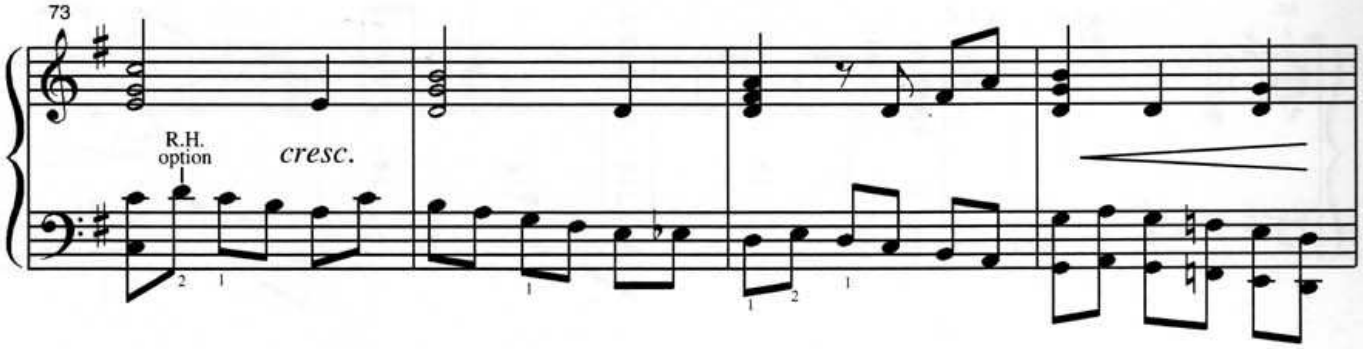


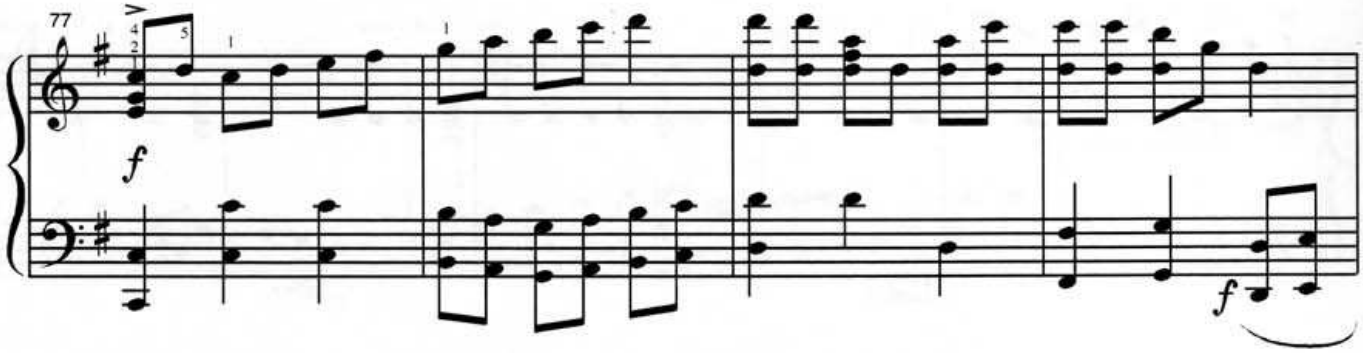
Bells of Freedom ©1998


33
4 on top
3 on top
(thumb on C&D)
mp
37
mf
42
46

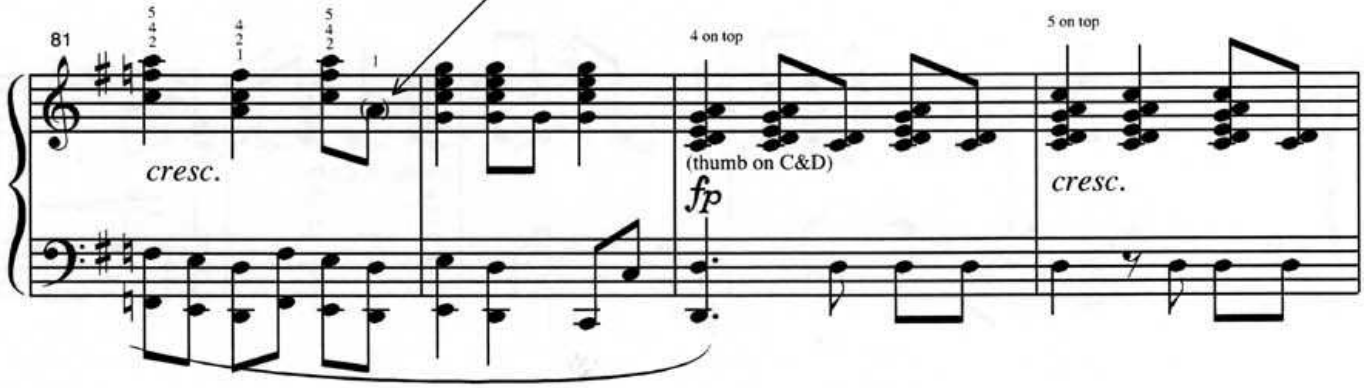

50
accent simile
L.H. over
f
55
L.H.
L.H.
59
4 on top
3 on top
(thumb on C&D)
L.H. over
L.H.
L.H.
64
(thumb on C&D)



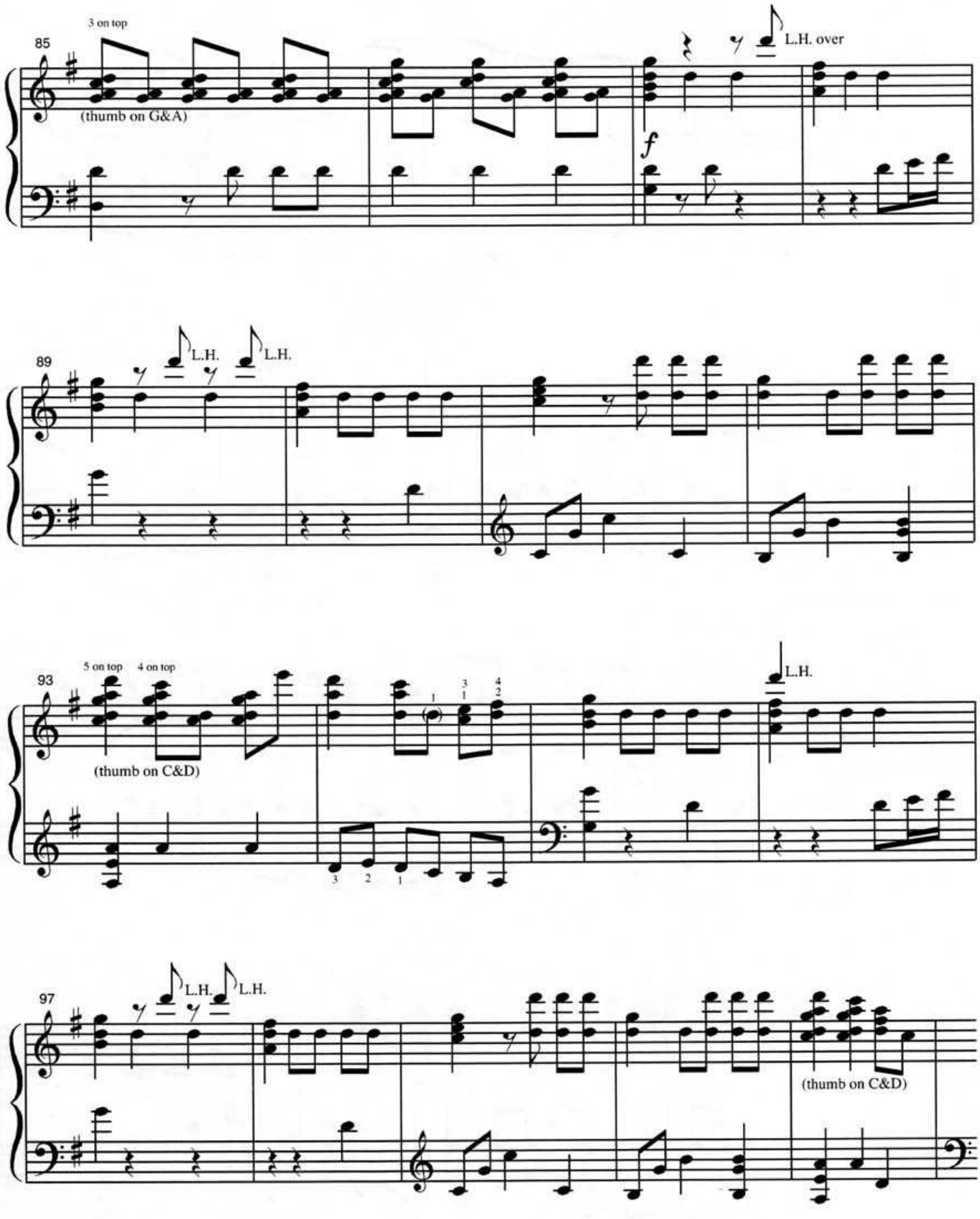


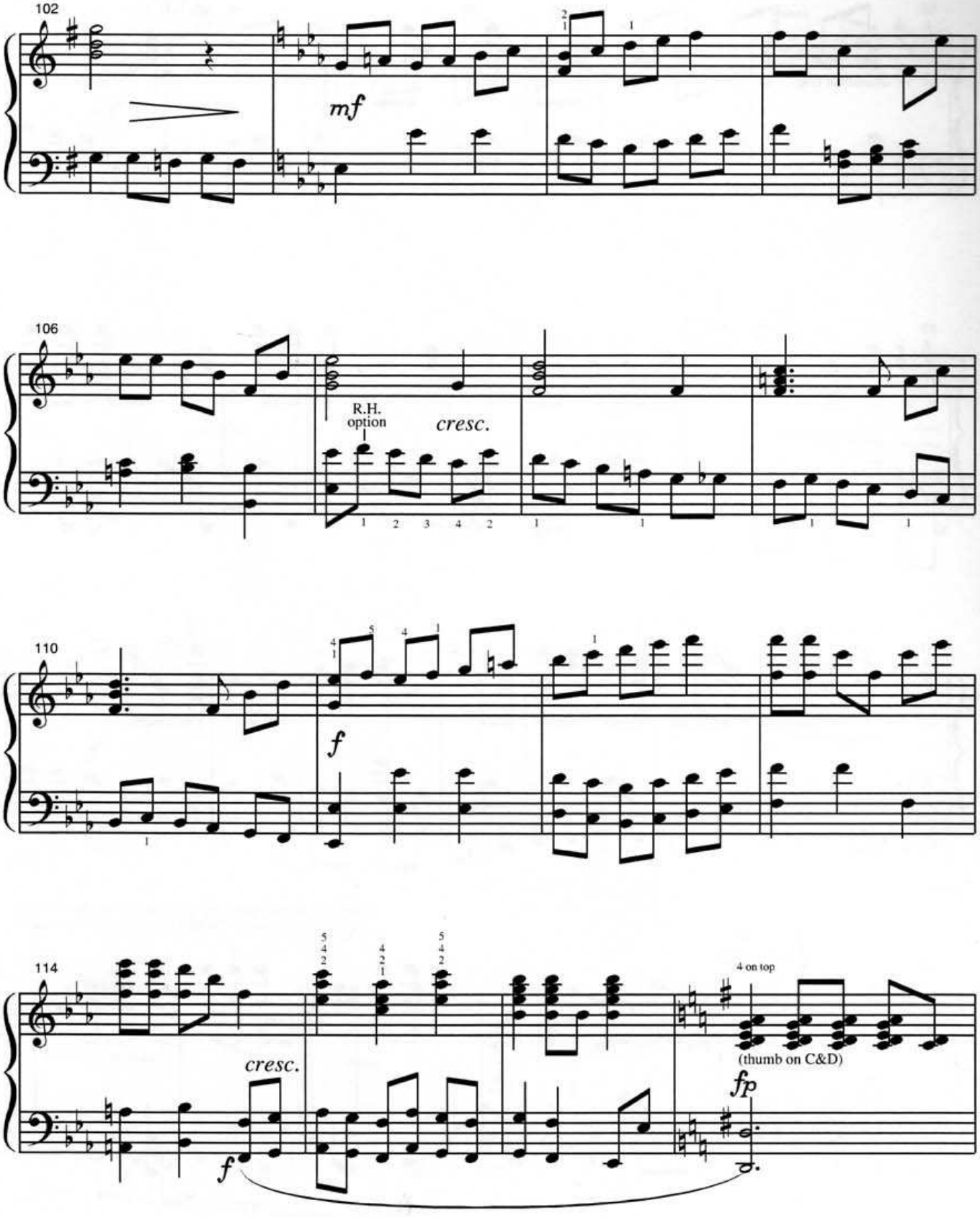


Like "Good Times," this song has some "subliminal notes."
Please see explanation in Helpful Hints section on p. 1.

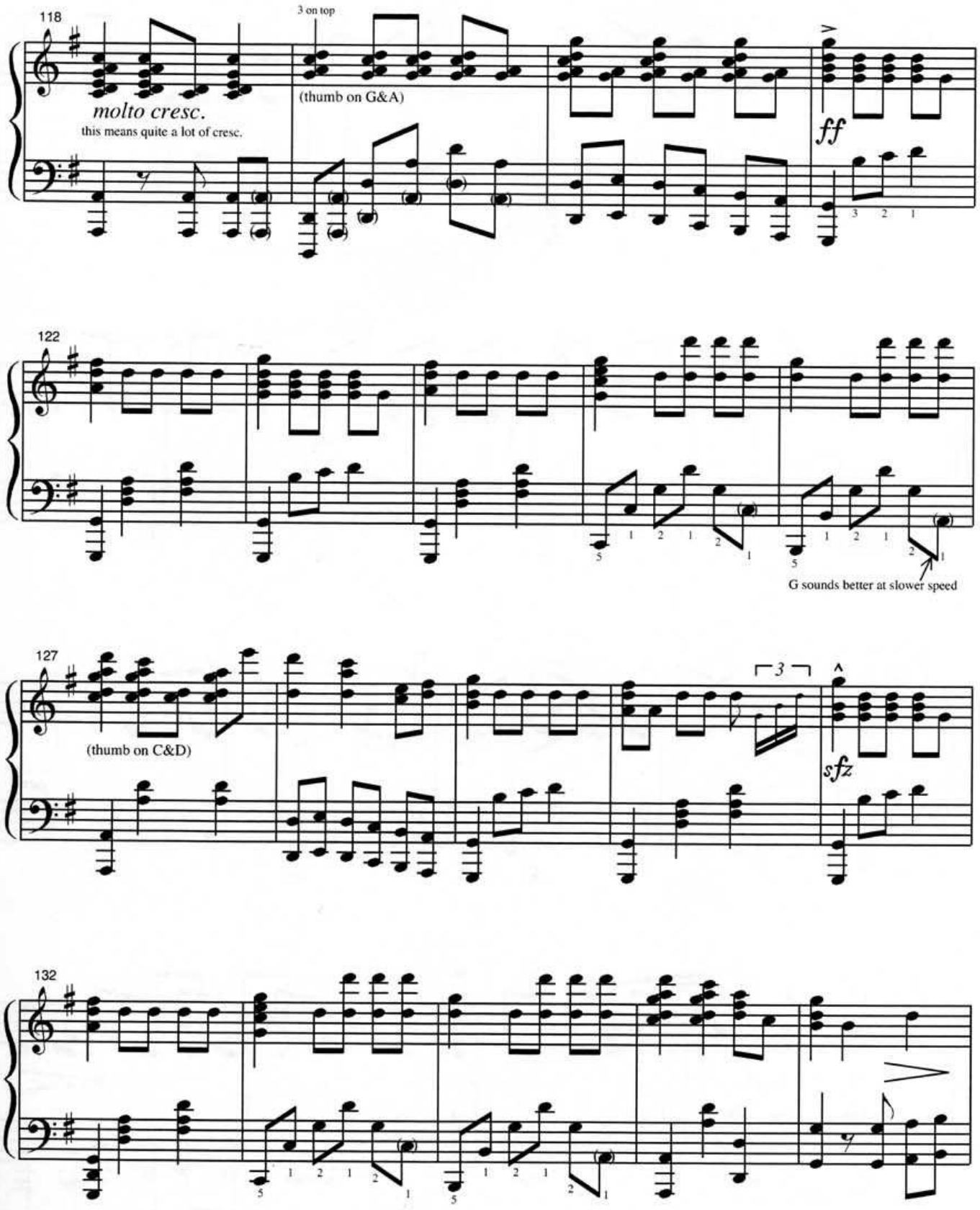


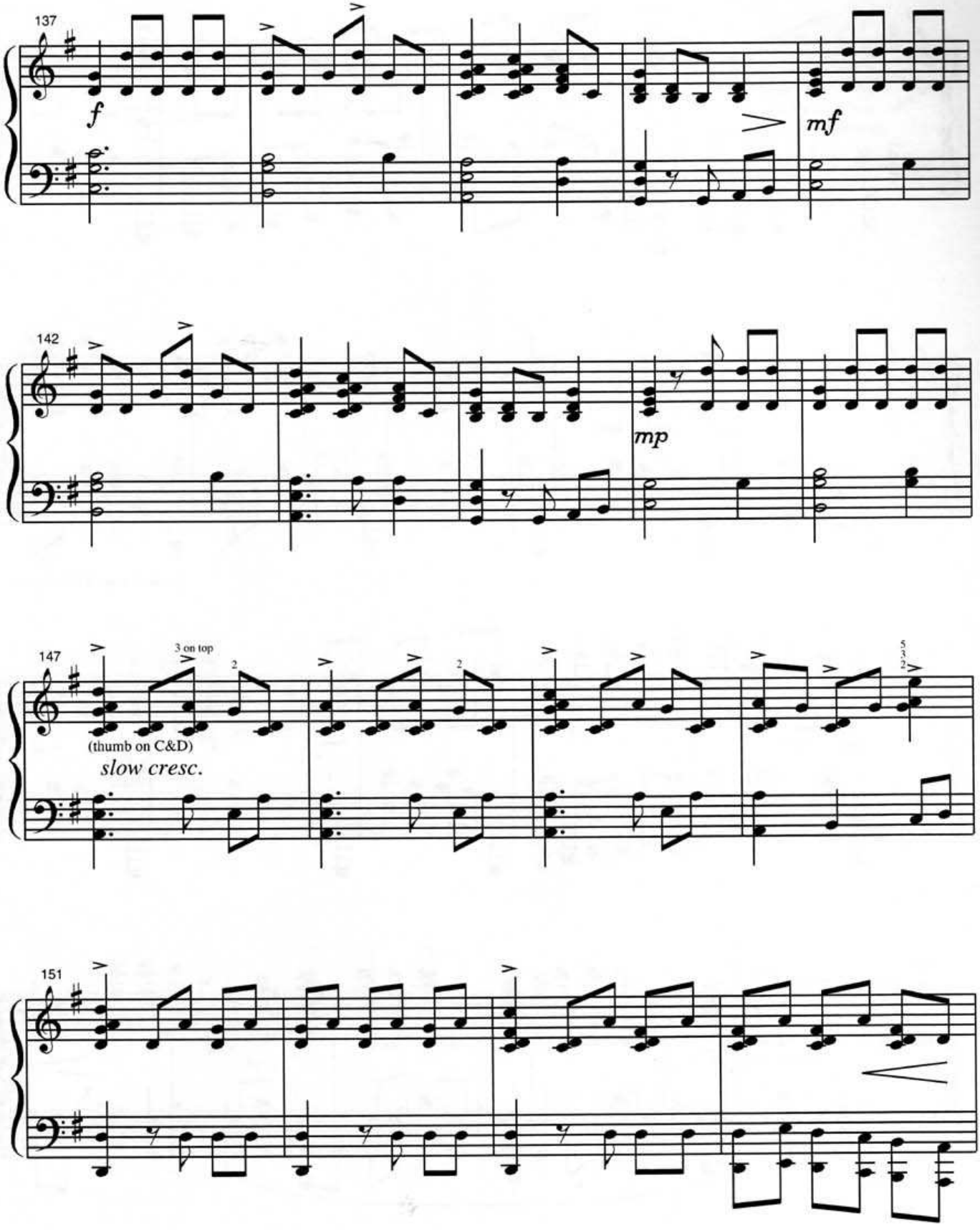
Bells of Freedom ©1998

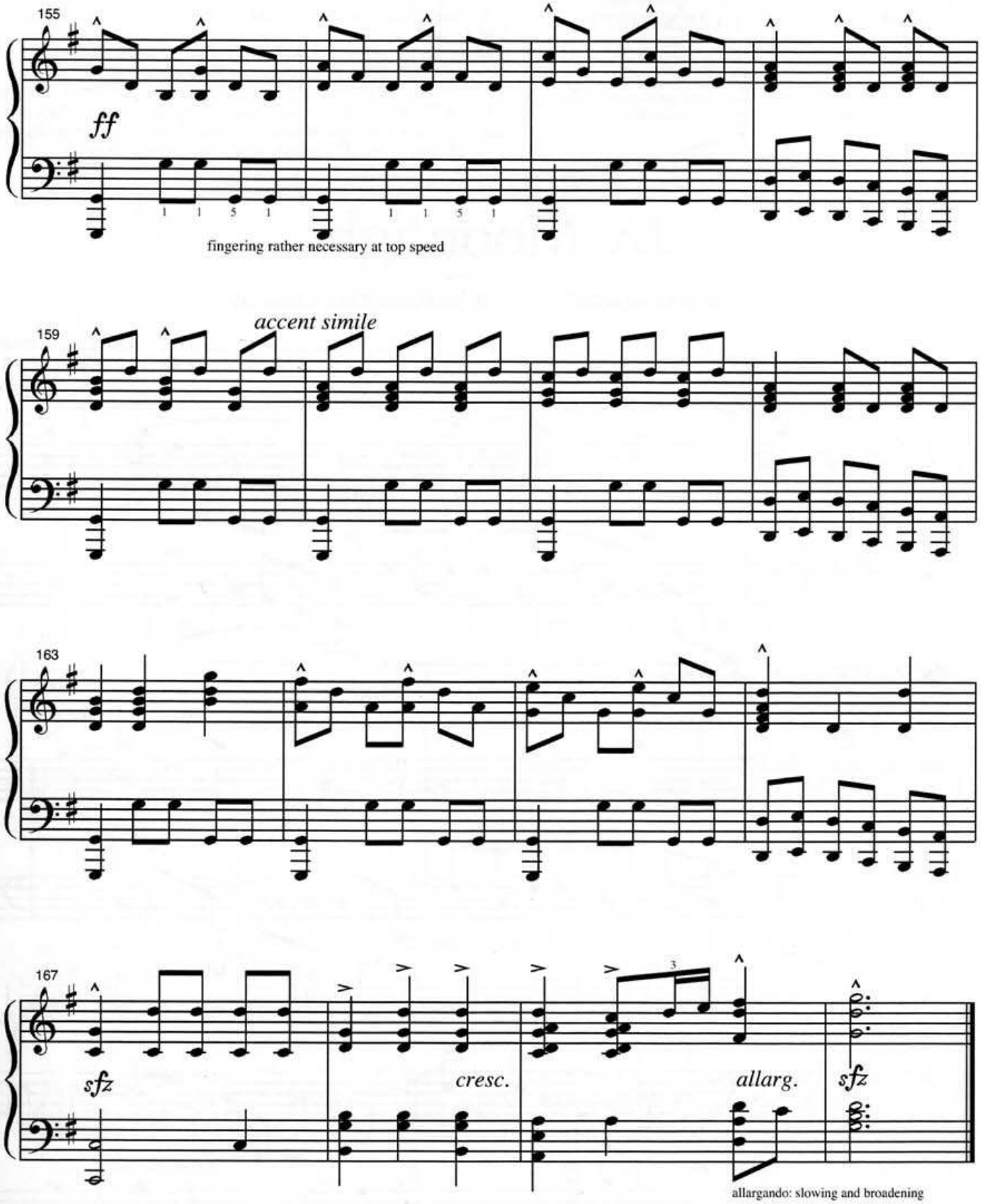

3 on top
85
(thumb on G&A)
L.H. over
f
89
L.H.
L.H.
93
5 on top
4 on top
(thumb on C&D)
L.H.
97
L.H.
L.H.
(thumb on C&D)



Bells of Freedom ©1998


118
3 on top
(thumb on G&A)
molto cresc.
this means quite a lot of cresc.
ff
122
G sounds better at slower speed
127
(thumb on C&D)
3
sfz
132


137
f
mf
142
mp
147
3 on top
(thumb on C&D)
slow cresc.
151


155
ff
1 1 5 1
1 1 5 1
fingering rather necessary at top speed
159
accent simile
163
167
sfz
cresc.
allarg.
sfz
allargando: slowing and broadening

Side Notes:

- *A friend of mine met a very pretty Fijian woman on a trip to the island. One warm clear night they found themselves walking hand in hand by a river. The moonlight was reflecting off the water and into her beautiful long black hair, etc., etc., etc.. They fell in love and ended up gettting married. As a wedding gift I tried to capture in music that perfect night for them.*

Helpful Hints:

- *The rhythm on this song looks like it could be scary. <u>It's Not.</u> Just take it one column at a time and the rhythm will take care of itself.*
- *To the great relief of many, I've decided not to reprint what I had thought to be an excellent essay on Rubto in Book 1 (in an effort to be a little more up to date politically). Let me just mention that the gist of "Rubato" is that you have the permission to speed up, slow down, or even stop the tempo if you feel it will help you to express the phrase more, uh, expressively. (And also, <u>girls</u> dig it.)*

By Moonlight

(while it's cheap)

<u>Attention beginners: If this song looks too hard, start at measure 10</u>

♩.=65-72

With a flowing, yet rubato feel

written by Jon Schmidt

(from the album *A Day in the Sunset*)

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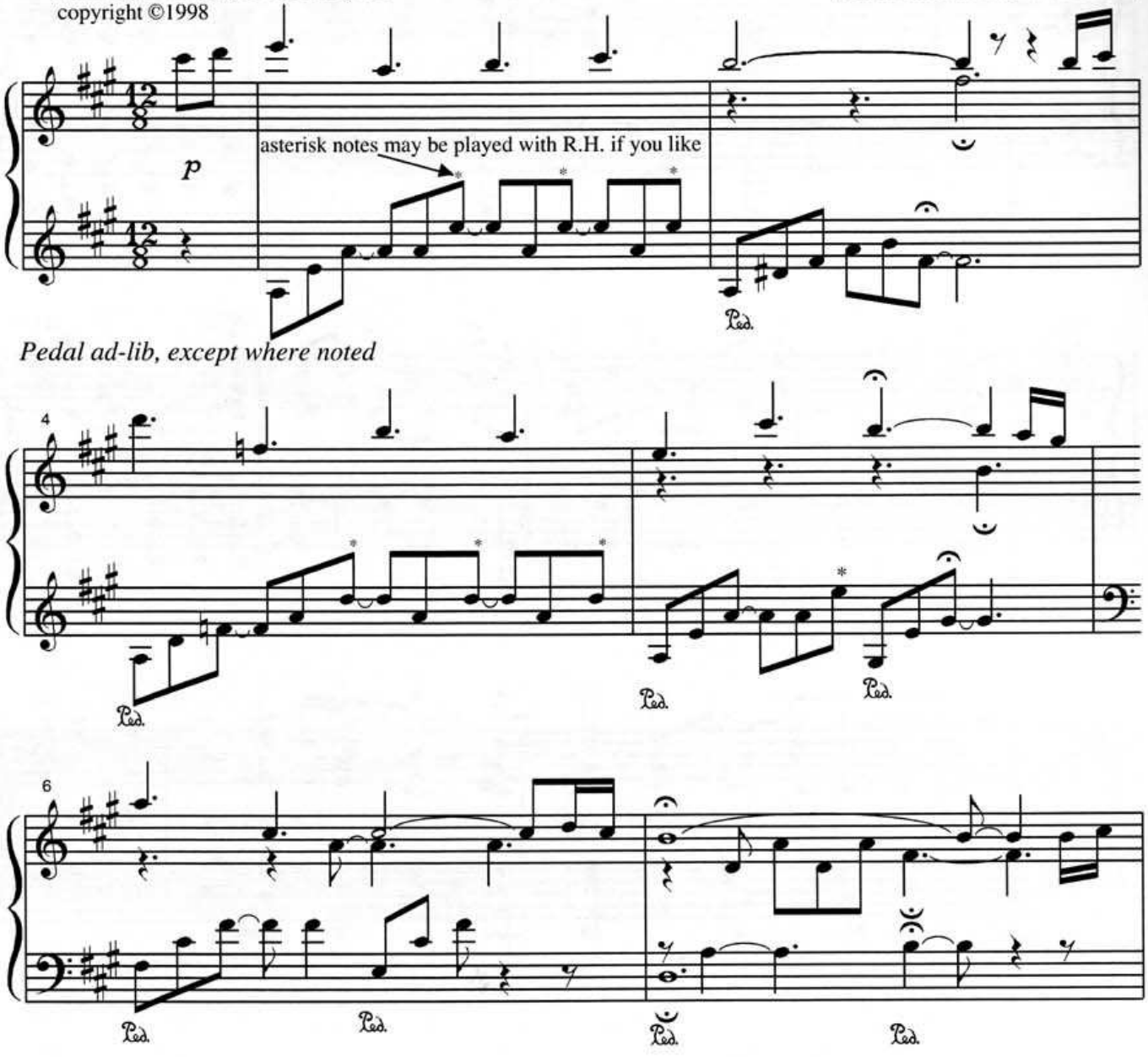
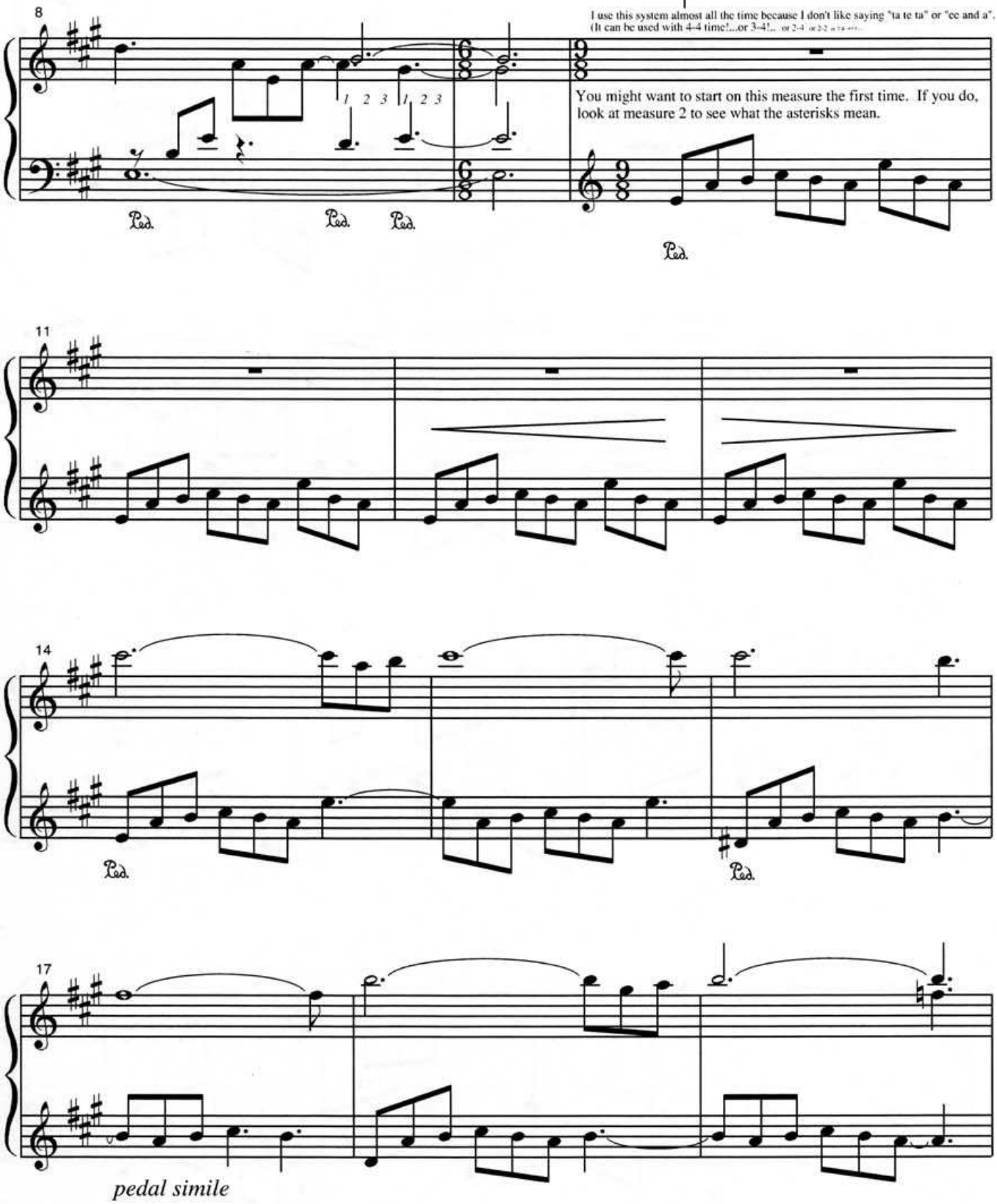


I find it funny that people are fine with 6-8 time, yet they have a problem with 12-8 and 9-8 time. This is quite useless because they all work the same. Remember, whenever the bottom # is 8:

The ♪=1 The ♩=2 The ♩.=3. Isn't that easy? Oh, and sometimes you might need to know that The 𝅗𝅥=4 The 𝅗𝅥.=6 and The 𝅝=8

I use this system almost all the time because I don't like saying "ta te ta" or "ee and a". (It can be used with 4-4 time!...or 3-4!... or 2-4 or 2-2 or ta-ee...



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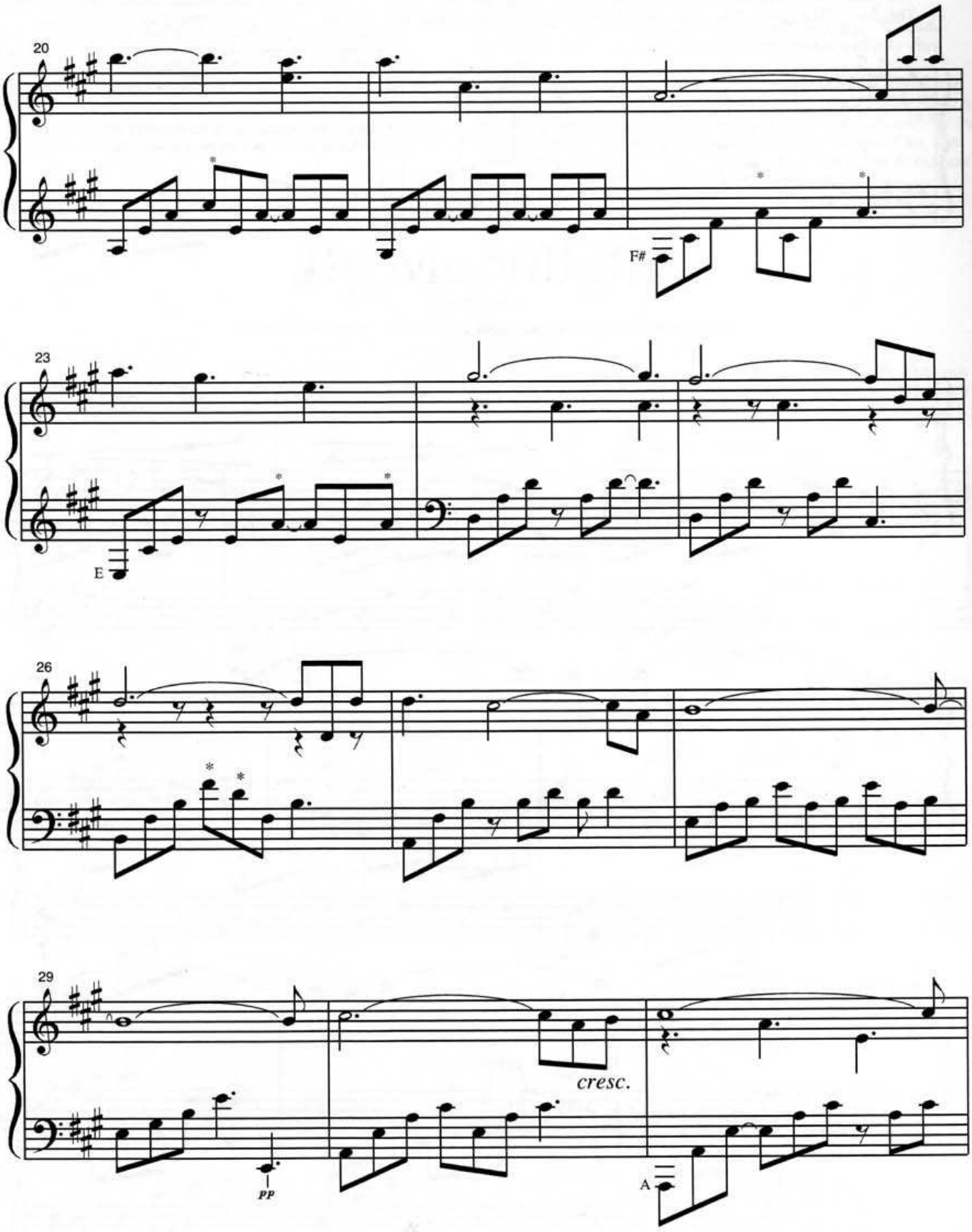

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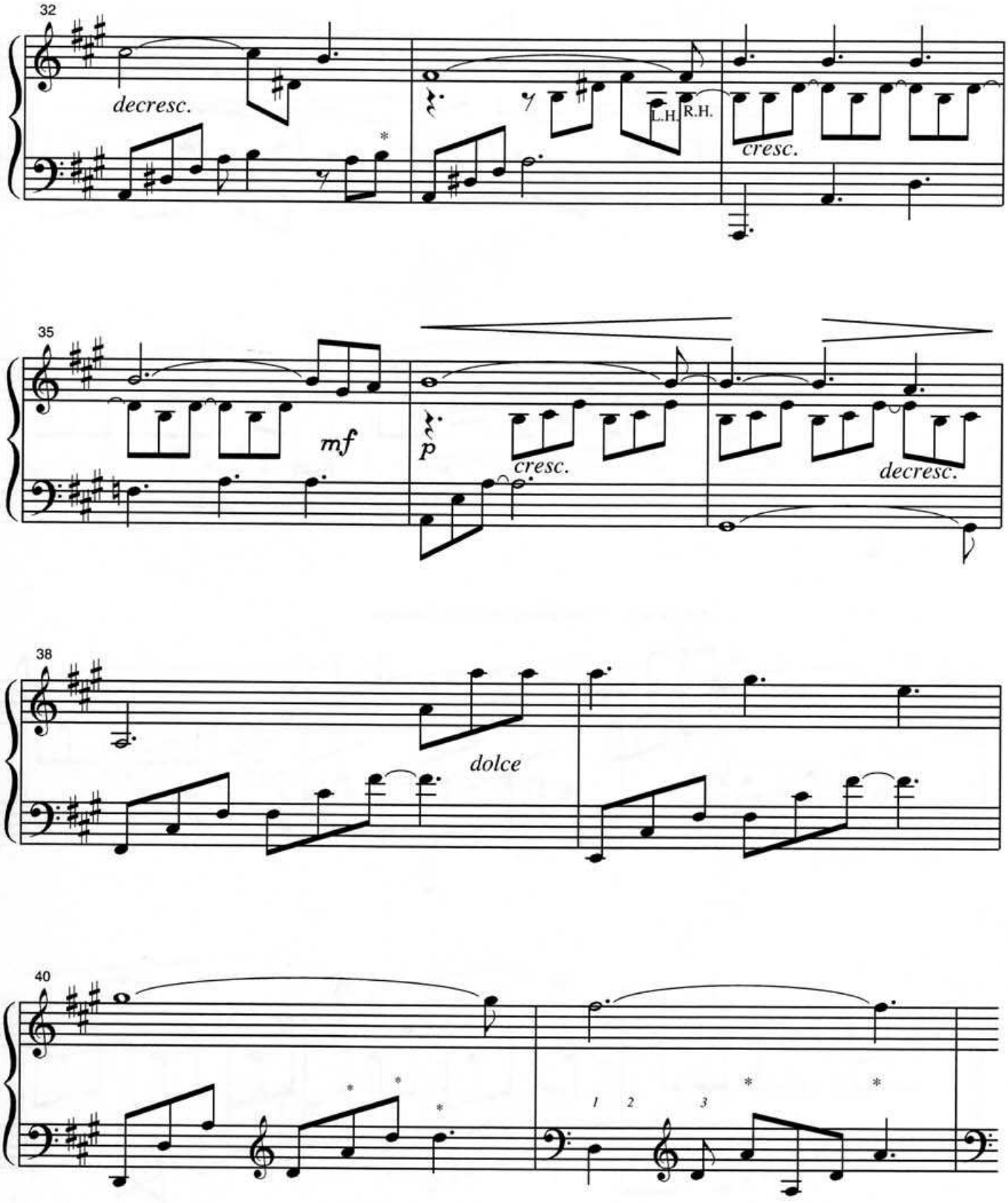

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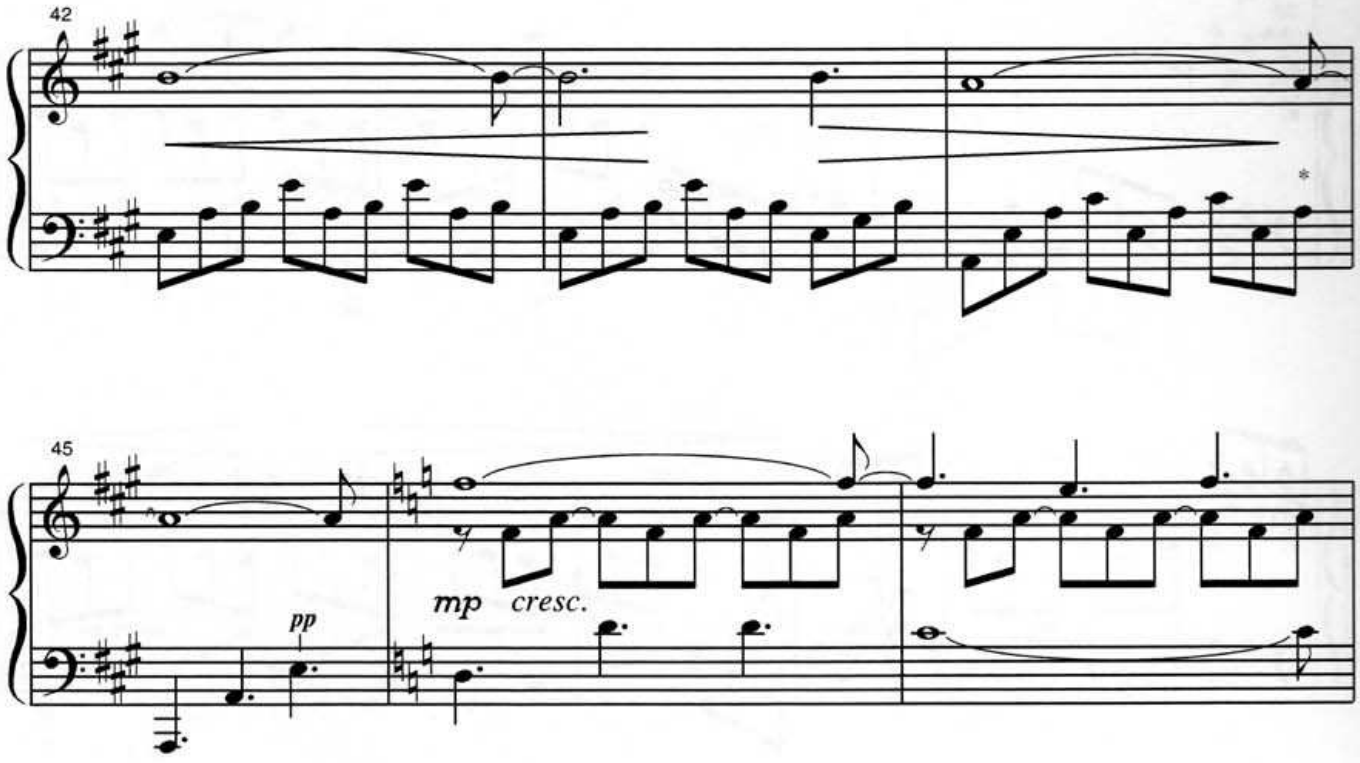
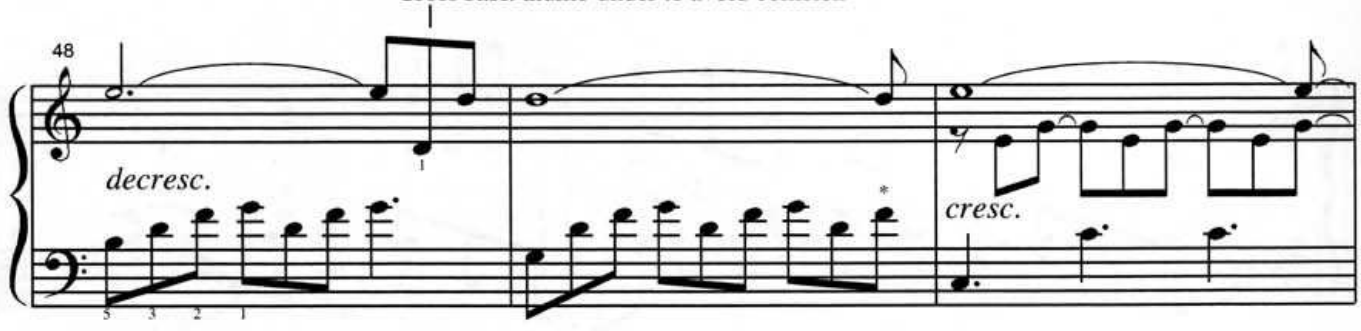
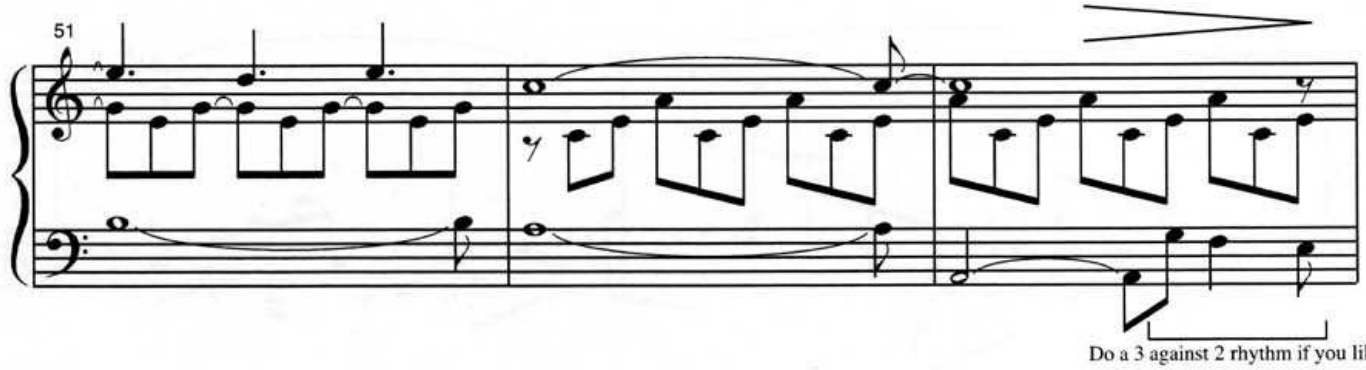


Cross R.H. thumb under to avoid collision





Do a 3 against 2 rhythm if you like.

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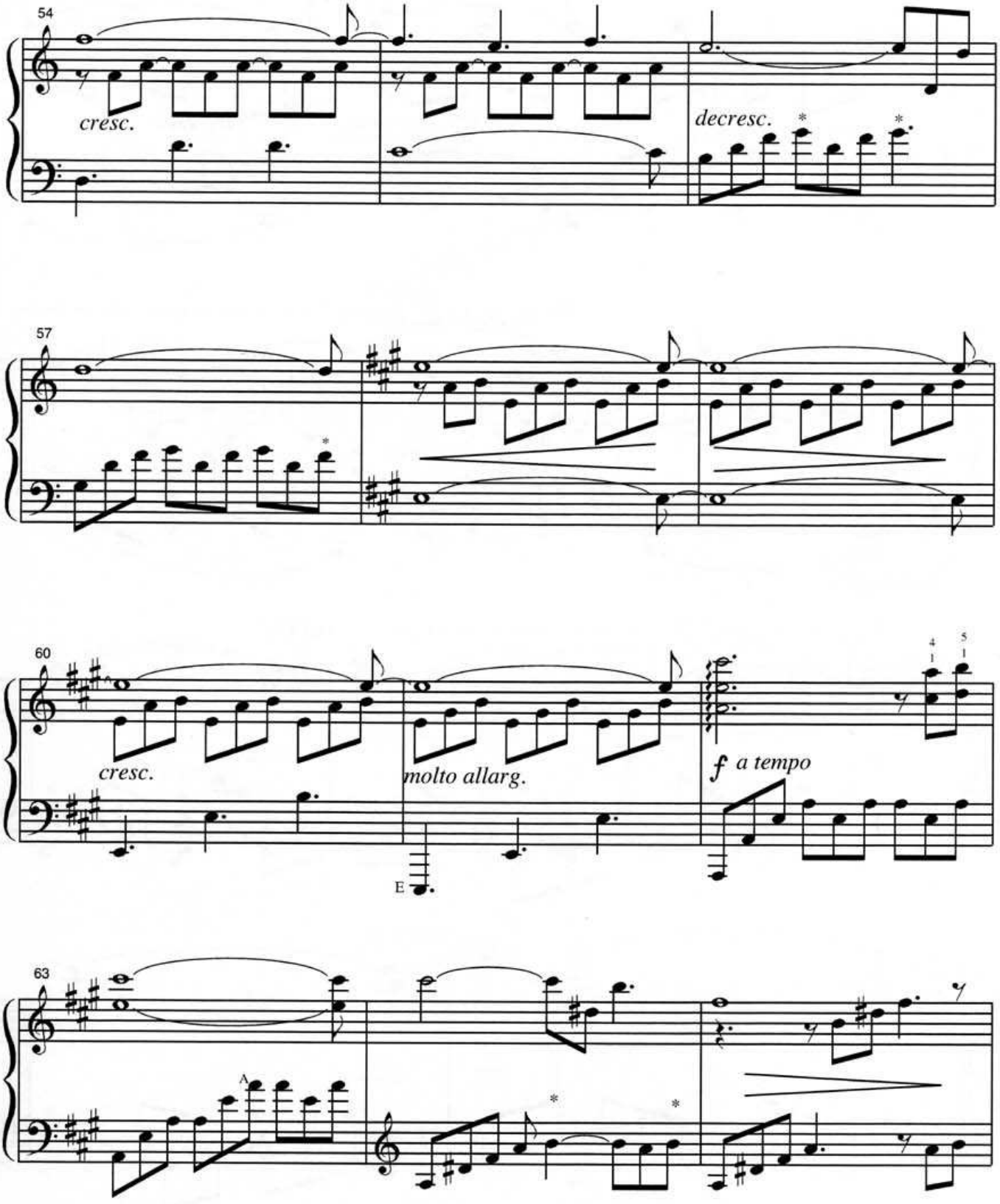

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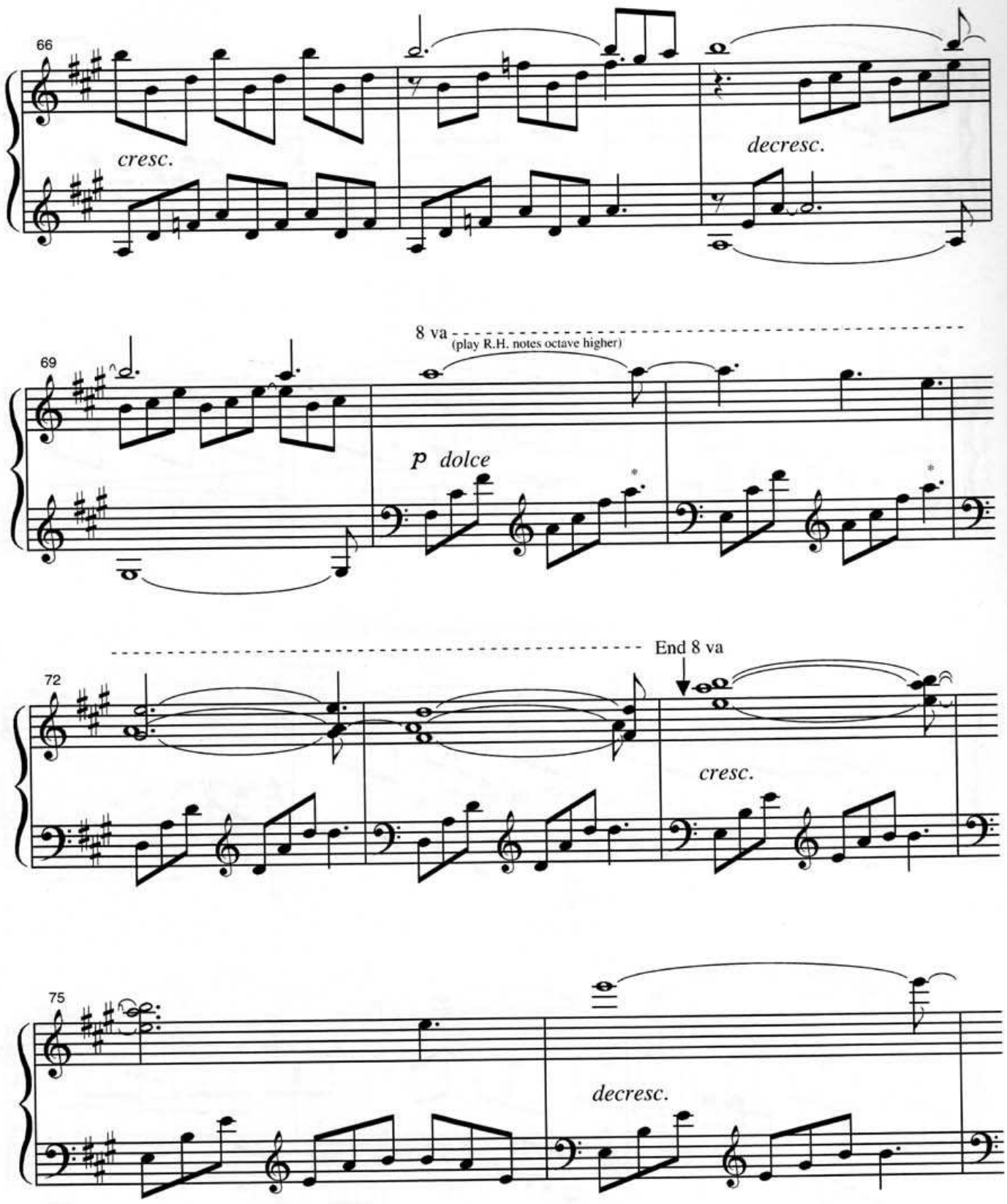

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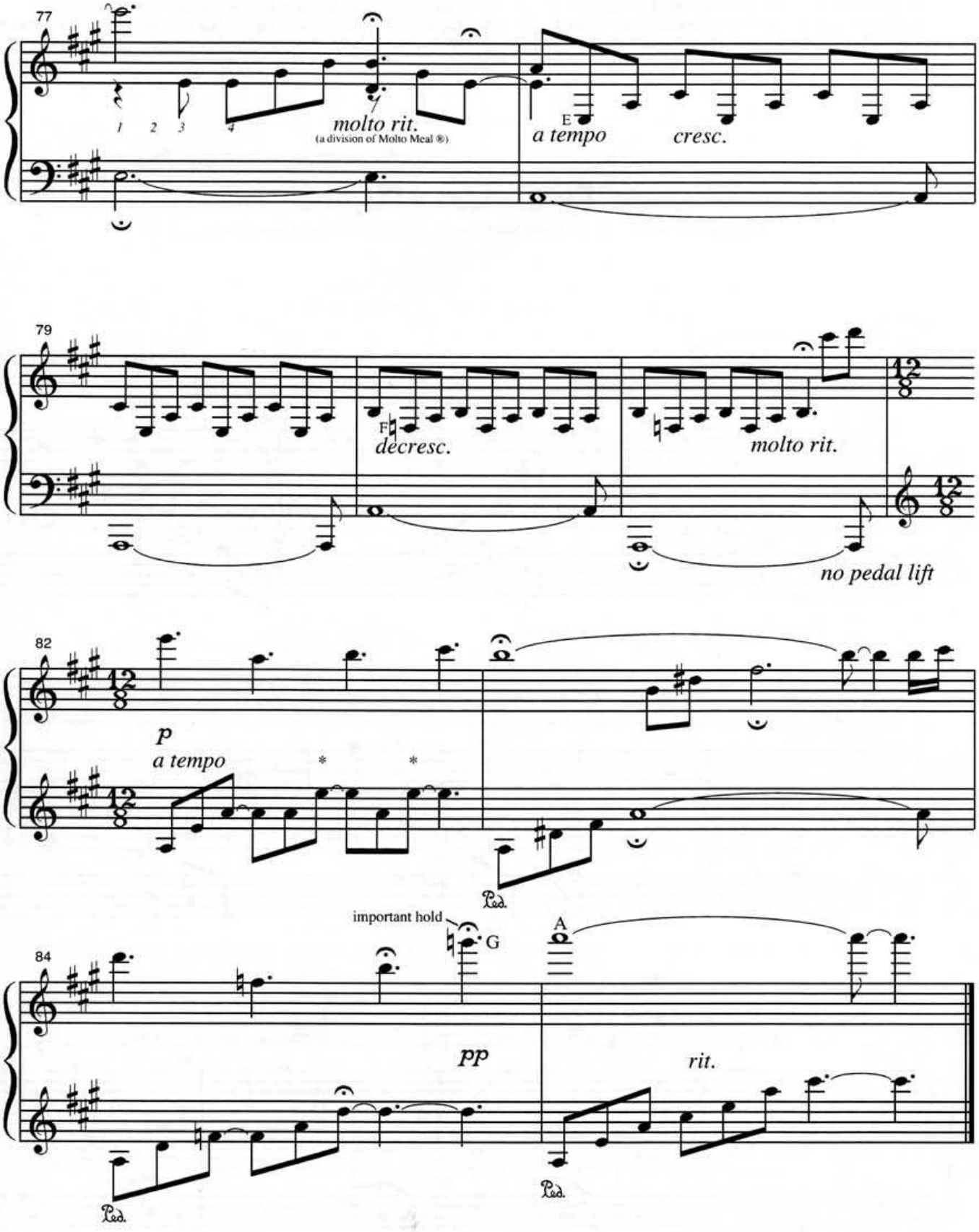

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